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SATURDAY, MAY 11, 1895.

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The account, for instance, of Hawkins's

adventure which ended so disastrously at San Juan de Ulloa is curiously incorrect in a very important detail. After speaking of Hawkins's trade at Rio de la Hacha and other places it says: "He found ample markets for his wares. He sold all his blacks." But it is distinctly stated in the schedule which Hawkins himself put in that he still had on board at San Juan fifty-seven negroes "optimi generis," valued at 9,120*l.*; and that, among other merchandise, he had 1,000 "panni tincti, vulgo dict. pintados," worth 750*l.*, at 15*s.* each; a bale of taffeta worth 40*l.*; and four bales "pannorum laneorum dict. hamsheres et northens," valued at 340*l.* The correction is important, because it throws very grave doubt on Hawkins's statement that the squadron was driven to San Juan by the violence of the weather. Mr. Froude has recognized that on other occasions—as at Burboora—Hawkins's story of being driven in by stress of weather was as false as his statement that "he was out on the service of the Queen of England"; but he accepts implicitly that Hawkins was so driven to Vera Cruz from the west end of Cuba. We know it only on Hawkins's own testimony, and that is tainted by previous falsehoods. If, as Mr. Froude has said, "he was making the best of his way homewards....was working up the back of Cuba when a hurricane came down on him," what was he intending to do with the fifty-seven negroes and the other merchandise to the value of near 12,000*l.*? Scarcely, we may suppose, to carry them to England. It was alleged that at Rio de la Hacha he had made particular inquiries about the market and the opportunities of trade at Vera Cruz; and it is as certain as anything can be when considering the actions of this "intrepid liar"—as Mr. Hannay aptly styles him—that he went to Vera Cruz of set purpose. It may be granted that when attacked, he defended himself stoutly; no one will doubt his willingness to fight for life and property; but in the existing want of any Spanish narrative of what took place, an historian can have no confidence in the accuracy of the details. And as to the final catastrophe, what Hawkins deposed was:—

"In the afternoon.....the Spaniards did set afire two of their ships and afterward drove them towards the Jesus and the Minion, to the intent and purpose.....to destroy the English ships there, or else to cause them to yield unto them.....Whereas this deponent had all the day before attended to the defence of the Jesus, and his company, by their good travail and manliness, stoutly had stood unto the same defence, the sudden approaching of the fired ships madea great alteration of things; for the Minion did, without this deponent's commandment, or the captain's—as he saith—set sail for fear of the fire, to withdraw herself out of the way of those fired ships, which caused the men of the Jesus to be much more troubled, for that she could not be removed out of that place with any sail.....So that this deponent, perceiving the sudden fear of his men, and the imminent danger that they stood in for safeguard of themselves, leapt into the Minion out of the said Jesus, whereinto he was very hardly received, for in that instant was she under sail and departing from off board the Jesus."

This ought to be compared with Mr. Froude's story:—

"The Jesus fought on, defeating every attempt to board, till at length De Baçan sent

down fireships on her, and then the end came..... Hawkins himself with the survivors of the crew took to their boats, dashed through the enemy, who vainly tried to take them, and struggled out after the Minion and the Judith."

All which shows more of imagination than of historical accuracy.

It is of little consequence that the confused story of Drake's childhood should be related as if it was well-known fact; or that it should be stated that he was born at Tavistock about 1540, and that his father fled into Kent by reason of "trouble rising at Tavistock on the Six Articles Bill"; or that, being born about 1540, he was five-and-twenty when "he was tempted by Hawkins into the negro-catching business," in 1567; but we may take exception to the statement that "of this—the negro-catching business—one experiment was enough. He never tried it again." If this is accurate, what was Drake doing on the coast of Central America in 1570 and 1571? It is certain that he had not the means to undertake these voyages, as described in 'Drake Revived,' solely in pursuit of geographical knowledge; and there appears good reason for the belief that he was really continuing the traffic to which Hawkins had introduced him. But Mr. Froude, having found some of the statements in 'Drake Revived' opposed to his own prepossessions, has denounced it as "obviously mythical, in parts demonstrably false, and nowhere to be depended on." From this opinion we entirely dissent, and accept the declaration publicly made by Sir Francis Drake, the first baronet and Drake's nephew, in 1626, that the narrative was "faithfully taken out of the report" of different men (named) who were in the voyage, and that it was "reviewed by Sir Francis Drake himself before his death, and much holpen and enlarged by divers notes with his own hand here and there inserted." If Drake's nephew was not wilfully lying, for no apparent purpose, the book must be received as a true and faithful narrative of a very wonderful, but by no means incredible adventure. Mr. Froude disbelieved the "romantic story" of the fight in Nombre de Dios; he has described it as "absurd," because the numbers of Drake's party were so small. But Parker almost repeated the exploit at Porto Bello some thirty years later; and it was paralleled, if not surpassed, by some of the achievements of Morgan, whom probably not even Mr. Froude would have represented as actuated by Protestant or Calvinistic zeal. That, however, is difficult to say, for Protestantism or Calvinism in his hands took many curious guises. Here is one. At Vigo, in 1585, he says, "Drake sent Christopher Carleill with one of his ships and a few pinnaces up the harbour to look out for a better shelter. Their appearance created a panic in the town. The alarmed inhabitants took to their boats, carrying off their property and their church plate. Carleill, who had a Calvinistic objection to idolatry, took the liberty of detaining part of these treasures. From one boat he took a massive silver cross belonging to the High Church at Vigo; from another an image of Our Lady."

With this it is interesting to compare Carleill's own account. "The storm," he says, "being a little assuaged, and the General advertised of a caravel or twain that should be gotten

up the river above Vigo, wherein might be some good things for our relief, it was thought convenient to send after them some three or four good ships, which.....with our pinnaces, were all committed to my charge.....Many boats we found laden with the household stuff of such as dwelt near the water side, fleeing up into the highest and shallowest water, where amongst others fell to my hands one wherein was laden a chest with the furniture of the High Church of Vigo. All the copes and plate were in it, whereof one cross was as much as a man might carry, being very fine silver of excellent workmanship and all gilt over double. The whole plate which was in the said chest, as well the crosses as other things, could not have cost less, or so little as 500 marks."

It is, perhaps, of little consequence that Mr. Froude described Carleill as sent up the river to look for a safer anchorage, whereas, in fact, he was sent up to look for fruit and vegetables; or with one ship, when he was sent with four; but to describe a bit of successful looting as an instance of "Calvinistic objection to idolatry" appears a wilful and direct misrepresentation of a very simple fact. If this was Calvinism, then Morgan must have been a very zealous Calvinist; or the privateer of the last great war who, after a fortunate raid along the coast of the Spanish Main, wrote, with a consignment of booty, that "the little Jesuses were all silver, but the candlesticks, he thought, were plated." A very earnest Calvinist this man.

It is not too much to say that by far the greater number of the details related in Prof. Froude's lectures are inaccurate or altogether erroneous; but of much more serious import is, we conceive, the persistent misrepresentation of motives, the repeated assertion, in varying words, that the "English sea-power was the child of the Reformation," that "it grew directly out of the new Protestantism," that Hawkins and Drake and their fellows were religious enthusiasts, who scoured the seas and plundered the Spaniards on the most Christian principles. We wish to speak of Mr. Froude and of Mr. Froude's memory with all possible respect; but the sacred cause of historic truth and of art in literature compels us to protest against this teaching as a travesty of facts.

Southey had no great claim to the title of historian, but his lives of the great seamen are at least free from this most serious fault; they fairly well set forth the knowledge of sixty years ago, and, compared with that of the present day, err by omission, not by misrepresentation. As to which Mr. Hannay, with a very exact insight into the conditions of the struggle, rightly points out that Southey, with the declarations of Raleigh before him, drew a picture of the Elizabethan seamen

"as lovers of adventure and lovers of gold, with a business and governing faculty, which agrees better with the evidence than that figure of the Protestant hero or humane knight-errant which has been made to do duty for Hawkins or Raleigh."

If only on account of this protest against what we cannot but consider the misleading assertions of Prof. Froude, we welcome this reprint of a selection from Southey's 'Lives of the Admirals' as sufficient, and, though in some cases wanting in detail, as on the whole satisfactory.

Lyrics. By Arthur Christopher Benson. (Lane.)

MR. BENSON'S verse is so accomplished that it always seems to tremble on the brink of inspiration. We do not think, however, that in this volume he ever actually succeeds in transcending that thin dividing line, and we have been at some pains to consider the reason why. In a dedication addressed to Mr. Gosse, the writer offers his book to his friend as "the thin harvest of laborious days." Now this is, on the whole, a very happy characterization. Not so much for the "thin harvest"; it is only a year or two since Mr. Benson published his last volume; there are eighty poems in this one, and the half of them would have done much better. But "laborious" is exactly the word which expresses a leading feature of Mr. Benson's manner. Nature has dowered him with several exquisite sensibilities; in especial, with a keen appreciation for the intimate aspects of the outer world. But she has not bestowed on him the corresponding faculty of translating his impressions of insect and cloud and flower directly and spontaneously into terms of language; and for the absence of this faculty he tries to make up with conscious and deliberate art. He forges and hammers his verse, always endeavouring to turn out the trenchant phrase and the biting epithet. And at his best he comes so near success as to startle one with admiration for the makeshift. But anon one reaches a bit where Mr. Benson's patient eye has been for a moment off the object, and then the smell of the lamp at once betrays itself. He will talk of "water-plants with humid cells," or tell how

The wrinkled limpet clings
With all his viscid rings

To repel the parching air.

Now the naturalist may know that the limpet sticks to the rock by means of viscid rings, but the fact cannot possibly form part of any poet's or artist's vision of the creature. It is a matter of inference, and not of direct perception. To bring in these microscopic details spoils the picture, and so far as the poet aims at making a picture, it spoils the poem. And this is just the kind of mistake which the man who spontaneously puts into verse what he sees will not make, and the curious artist will.

Another simple sin of Mr. Benson's lies in his symbolic interpretation of nature. Not, of course, in the fact that he does so interpret; that is essential for the poet of nature, in order to humanize the subject-matter of his poetry. It is rather that, with him, the symbol and the thing symbolized do not always fit. Mr. Benson has, as heredity and his profession alike require that he should have, a stock of exceedingly staid and proper sentiments, a very gentlemanly philosophy of life. He does a certain amount of violence to bring these sentiments into his verse, when, indeed, the more lawless impulses which he habitually suppresses would really be much more appropriate. And so the symbolism sometimes turns out to be nothing different from an obvious and possibly an irrelevant moral. Here is an aspiration in spring:—

Frail anemones, airy, slender,
Stars engendered of wind and dew,
Celandines faithful, violets tender,
Oh! to be worthy to sing of you!

We cannot persuade ourselves that what is, ethically, the unexceptionable humility of the last line is anything else, artistically, than the purest bathos. And it is especially regrettable as coming in the same poem which contains these really fine lines to the spirit of the earth:—

What is thy labour, what thy leisure?
When thou art weary of frost and fire,
Dost thou then, for thy fitful pleasure,
Carve the iris and scent the briar?

Mr. Benson's symbolism in its happier mood and the elaborate stippling of his renderings from nature are alike well shown in the following poem, on the whole the thing in the book which pleases us best:—

NASTURTIUMS.

Leaves luxurious, large,
Hung like moons on the stalk,
Sprawling from marge to marge,
Fringing my garden walk,
Supple and sleek you twine,
Facing the tranquil west,
Velvety-veined, each line
Breathing of warmth and rest.

Then when the waiting earth
Thrills at the touch of spring,
Stung into sudden birth,
Up to the light you fling
Passionate-hued, like fire,
Petal and pointed horn,
Restless as sharp desire,
Dainty with virgin scorn.

So should the singer go,
Drinking the friendly air,
Calm, unimpassioned, slow;—
Then in a moment rare,
Loosing the pent desire,
Thrilled with a reckless might,
Break into fury and fire,
Sparkle and flash with light.

But surely Mr. Benson stands condemned out of his own mouth. Next to this we should place 'A Canticle of Common Things,' although it is extraordinarily unequal throughout.

The Politics of Aristotle. A Revised Text, with Introduction, Analysis, and Commentary. By F. Susemihl, Professor in Greifswald, and R. D. Hicks, Fellow of Trinity College, Cambridge. Vol. I. Books I.-V. (Macmillan & Co.)

THE editors and publishers are justified in deploring the delays that have impeded the publication of this work. The introduction and the text of the first three books, together with the commentary appended, i.e., pp. 1-448, had been struck off before the appearance in 1887 of the first two volumes of Mr. Newman's great edition. The result is that the book is in layers like an Aristotelian treatise, except that in this case chronological indications enable the critic to separate the strata. To survey the criticism of the text, the reader beginning at pp. 1-6 must pass to pp. 71-77, then resume the question at p. 454, and finally revise his impressions by collating pp. 687-689 and the *Corrigenda* on pp. xiii-xv; while for the subject-matter the *Addenda*, pp. 659-689, should be looked at before entering on the introduction and commentary. Fortunately this absence of artistic unity does not impair the scientific value of the work. The editors did not give a loose rein to their imagination, and have little to cancel or modify in consequence of the discovery of the 'Constitution of Athens.' Prof. Susemihl no longer thinks that "the

story of Epimenides having effected the purification of Athens about 596 B.C. has been shown to be unhistorical by Niese"; and Mr. Hicks so far defers to the new authority as to cease to claim Aristeides as a leader of the Moderates. But in the main the 'Constitution of Athens' supports the views maintained by the editors, *e.g.*, in the excursus on the Solonian origin of the popular law courts, just as the Gortyn inscription has proved the truth of the conclusions of Excursus III. on the position of the Cretan *περίοικοι*. It is consoling to find that time rewards cautious reasoning even in classical philology.

For the text Prof. Susemihl is alone responsible. His edition of 1872 marked an epoch, and is the basis of all subsequent criticism. But the ardour of a discoverer led him to over-estimate certain authorities which he was the first to utilize systematically. These were the representatives of his "first family" of MSS., *i.e.*, a fifteenth century MS. of the Ambrosian Library at Milan (M'), a fifteenth century MS. of the Bibliothèque Nationale, written by Demetrius Chalkondylas (P'), and the Latin translation of William of Moerbeke made about 1260, the lost Greek original being designated Γ. II' is the accepted symbol for the consent of M', P', and Γ, while II² stands for the agreement of the MSS. grouped in the "second family." The problem is to adjust the claims of II' and II². The difficulty of determining the readings of the Greek MS. used by the 'Vetus Interpres' was shown in detail in an excellent dissertation by Dr. A. Busse in 1881; and Prof. Susemihl, in the preface of his edition of 1882 issued in the Teubner series, admitted that he had gone too far in declaring that the authority of the Latin translation was greater than that of K' in the 'Nicomachean Ethics.' He also showed in 1882 more reserve in adopting readings from II'. But more direct attacks were to be made upon his position. In 1887 Dr. G. Heylbut published a collation of twelve leaves of a palimpsest in the Vatican Library containing parts of the 'Politics,' and assigned to the tenth century, and concluded from its evidence that any future recension of the text of the 'Politics' should be based primarily not on II', but on II². In the same year Mr. Newman brought out his first two volumes, in which he maintained that in graver matters the advantage rests with the "second family," II². The book before us contains Prof. Susemihl's reply to both his antagonists, together with a useful summary of the readings of the Vatican palimpsest. He grants that the newly discovered fragments resemble II² more nearly than II', but denies that this is of the slightest importance for deciding the question whether on the average the text is better preserved in II' or II², since, if the antiquity of the witness is alone to be considered, the testimony of the palimpsest is outweighed by the testimony of the citations in Julian and Alexander of Aphrodisias, which support II'. The matter then has to be settled after all by examining the merits of the disputed readings, and here Prof. Susemihl joins issue with Mr. Newman. He seeks to demonstrate by statistics that II' has retained the true reading, or traces of the true reading, more often and in more important cases than II², and should, therefore, receive

the preference in all more or less indifferent cases where decision between the two families is admittedly difficult. But no progress is made by this statistical method for a very simple reason: the parties cannot agree as to the true reading. Thus in book ii. Mr. Newman accepts the authority of II' in 35 variants, but rejects it in favour of II² in no fewer than 64 cases, while Prof. Susemihl claims 67 right readings for II' and finds only 48 errors. There is little prospect of a settlement unless some more impartial test can be discovered. One general proposition seems admitted, that II' are more often wrong in omitting words which are found in II²; but this does not really carry us far, for on coming to the application we find, for example, Prof. Susemihl arguing thus: "Any one with an appreciation of Aristotle's mosaic style must unhesitatingly admit that in 1252 b. 19 he wrote *ἐκ βασιλευμένων γὰρ* without *συνήλθον*." Mr. Newman does not admit it. All depends on the personal equation, and no two editors will arrive at exactly the same conclusions so long as each divergence has to be judged separately without the assistance of some general principle. We have gone independently through the variants in book i., and find on reviewing the results that, although II² has slightly the advantage, our private preferences do not coincide entirely with those of either of the disputants. Mr. Hicks proposes as a criterion of the better reading the avoidance of hiatus, which tells in favour of II²; but Prof. Susemihl does not attach much importance to the canon, and disregards it in corrections, *e.g.*, 1329 a. 18, *δὲ εἶναι*: 1335 b. 5, *δὲ εἰπᾶν*. Mr. Newman comes to a conclusion diametrically opposed to that of Mr. Hicks, and thinks that the less polished version is likely to be more genuine. The truth is that here again no universal rule can be applied; it is necessary to make distinctions between different portions of the 'Politics,' and to consider the degree of finish shown not only in whole books, *e.g.*, iv. (vii.) and v. (viii.), but in special chapters and discussions.

Although it is the duty of an editor to discuss and, if possible, settle these minutiae, the controversy is not of great consequence, since in the majority of the contested cases the variations are slight, and either reading is in itself satisfactory. In the treatment of more serious defects of our MSS., Prof. Susemihl's text is more useful and practical than Mr. Newman's. The latter's dislike of conjectural emendation appears to us, as to Prof. Susemihl, excessive. Many mistakes in II' are corrected by means of II², many in II² by means of II'. It is not logical to assume that the original is perfectly preserved where the two families agree. Moreover, in 1278 a. 34, all the MSS. known before 1887 have *αὐτῶν*, which the late Prof. Jowett defended in accordance with his well-known principles. But the newly discovered Vatican fragments, the oldest authority, give *αὐτῶν*, which was conjectured by Perizonius, and accepted by Schneider, Bekker, and Susemihl. Exegetical subtleties may be misapplied. An editor of the 'Politics' is not working with material like the famous Paris MS. of Demosthenes or the Urbino of Isocrates. Nor is he dealing with a work of art per-

fect in execution and design. The 'Politics' is a patchwork without harmony of form or substance, and any typographical device that exhibits this to the eye is a scientific gain. Critics may dispute for ever whether this or that passage, interrupting the connexion or foreign to the spirit of the treatise, was part of a rough draft that had not received Aristotle's final touches, or was designed by the master for a different place and inserted by an editor's error, or was foisted into the text by an alien hand. "Quot homines, tot sententiae." Mr. Newman propounds a series of *ἀπορίαι* with a candour and impartiality that are charmingly Aristotelian. Prof. Susemihl inclines towards the dogmatists, and delivers judgment *ex cathedra*, as befits a professor. For our own part we should hesitate to eject all the words and paragraphs that he encloses in square brackets, and we observe that Mr. Hicks is not so ruthless as his colleague. Yet whether the fault be due to Aristotle himself, or to the piety or incompetence of an editor, or to a Peripatetic interpolator, or to a later grammarian, the use of brackets is a real service. The blot in most cases is undeniable, and in appreciating Aristotle's acumen it is better to err on the side of generosity. Lacunae, double versions, and displacements are treated in this edition in the same practical spirit as interpolations. Götting said sarcastically of Conring, "Noctem Aristoteliam quasi stellis illustrare satagit." Prof. Susemihl is not prodigal of asterisks, but the chasms assumed are sometimes too wide and deep. We should occasionally be content with a dash only, denoting anacoluthia, but the stars do light the wanderer, and we would not, like Götting, extinguish them all. The supposed duplicates are not printed in the text in parallel columns, from a wish to preserve throughout the book the lines of Bekker's quarto edition; but the more convenient arrangement is presented in the introduction, p. 80 *sqq.* Passages conjectured to be out of place are printed twice over: once, where they occur in the MSS., in thick Clarendon type; again, in ordinary type, but between angular brackets, in the place to which the editor would transpose them. A doubt is legitimately raised by Mr. Hicks whether it is justifiable to assign a new site to these passages. A mechanical cause can rarely, if ever, be suggested for the displacement, and there is no means of discovering where Aristotle meant to insert them, or, indeed, whether he had a plan at all. It would have been enough to mark the intrusive matter by the difference of type. It is only just to add that in the use of excisions and transpositions Prof. Susemihl, compared with some critics, is an Anaxagoras *νήφων παρ' εἰκῇ λέγοντας*. The disintegration of the text in M. Schmidt's edition of book i. presents, to quote a phrase of the professor's, "a truly deterrent example."

The task of interpretation and illustration has been divided between the two editors. Part of the introduction has been translated by Mr. Hicks from Prof. Susemihl's edition of 1879, part is either freely condensed from other writings of the professor or represents independent work. Prof. Susemihl's perplexed and perplexing analysis is replaced by an admirable outline that really deserves

the name of a synopsis. The foundation of the commentary is furnished by the notes of the German edition, which bear Prof. Susemihl's signature, and are still numbered as in the original. The utility of these figures is not obvious, for changes have, of course, been introduced since 1879, so that the notes of the two editions do not necessarily correspond in substance as in number. Sound scholarship, wonderful industry, and an exhaustive acquaintance with the literature which has accumulated round the subject lend a lasting value to Prof. Susemihl's comments, but these virtues are not accompanied by a command of an easy and vivacious style. The periods are often so characteristically and idiomatically German that the labour of translation must have been immense. Rich in learning and argument as Prof. Susemihl's notes are, they do not constitute a complete commentary on the 'Politics'; designed originally to accompany a German translation, they pass over much that is required, or at any rate expected, by English readers. To fill the gap Mr. Hicks contributes supplements so extensive and varied—ranging from Falstaff on the evils of water-drinking to the Matriarchate and primitive land tenures—that the book contains a cyclopædia of instruction. No difficulty is passed over or slurred, and obligations are acknowledged and references supplied with an exemplary scrupulousness. In this mass of valuable materials only some leading features can be noted here. Due recognition has been awarded to the work of English scholars, among whom the names of Dr. Jackson, Prof. Ridgeway, and Prof. J. Cook Wilson are prominent. Special care has been devoted to explaining the musical terms and allusions. In book v. Prof. Butcher's essays on Aristotle's conception of fine art have not been neglected, and Mr. Hicks has added an excellent excursus on the various applications—religious, medical, and æsthetic—of the word *κάθαρσις*. On this much agitated question the editors do not appear to be in perfect harmony, and although open discussion is studiously avoided, a difference of tone, if not a divergence of opinion, may be detected elsewhere both in the notes and excursions, e.g., on the meaning of *ἐξωτερικοί λόγοι*. The terse notes on Aristotelian terminology, diction, and grammar deserve particular commendation. Sound criticism and interpretation obviously rest on study of a writer's idiosyncrasies; and the variety and inequality of Aristotle's style, now popular and diffuse, now condensed and esoteric, shifting from artistic precision and simplicity to a colloquial laxity that is barely grammatical, cannot fail to interest every sympathetic student of the Greek language. There could be no more welcome contribution to the history of the development of Attic prose than a grammar of Aristotle, and, we will venture to add, of Theophrastus. Historical matters are treated with accuracy and soberness; the long note on Arcadia is a good illustration of the prudence required in explaining Aristotle by history or history by Aristotle.

It is disappointing to find no clear statement of the attitude of the editors towards the 'Constitution of Athens.' From the note on p. 662 we should have inferred that

Aristotle was accepted as the author, were we not aware that Prof. Susemihl has elsewhere declared that he is not convinced that the treatise is by the hand of the master. The argument concerning the date of the component parts of the 'Politics' is obscure from condensation. It is stated on p. 683 that the detailed account of the Carthaginian constitution in book ii. implies a later date than the researches necessary for the Greek *Πολιτεία* and the *Νόμματα βαρβαρικά*; and we are told in another place that book ii., together with books iv.-vi. (of the old order), is probably later than the 'Constitution of Athens,' and may be assigned to the years 325-323, when Aristotle was also at work upon the 'Poetics,' 'Rhetoric,' and 'Metaphysics,' while under his editorship the Peripatetic school was issuing the remaining 'Politics' (other than that of Athens), the *Νόμματα βαρβαρικά*, the *διδασκαλία* and similar works. A fuller exposition of the reasoning on which these conclusions rest may fairly be demanded by the reader. If the 'Politics' generally were the product of the school, if their substance was extracted by pupils from current works, what possibility is there of determining the order of compilation or issue? And what ground for this exceptional treatment of Carthage? Surely the Sicilian historians had something to tell of the organization of their terrible adversary.

In an elaborate work like this, raising many classical controversies, it cannot be expected that the decisions of the editors will command approval in every detail. To have furnished a trustworthy and indispensable guide through the mazes of a most intricate author is no inconsiderable achievement. Every page testifies to careful thought and comprehensive studies, and no attentive student of this edition will question the justice of Cicero's sentence, "Magna animi contentio adhibenda est in explicando Aristotele." It is to be hoped that the second volume may not encounter the obstacles that have injured the form of the first.

Manuel de Diplomatie. Par A. Giry. (Hachette & Cie.)

THERE are not, it may be hoped, many well-established sciences for which Englishmen have not even a name. But how are we to translate "Diplomatique" or "Urkundenlehre"? We have not the name, because (to our shame be it said) we have not the thing. We seem to think that we can do without it. This was not always so. With Hickes and Madox, two of the very few Englishmen whom M. Giry has to name, we made a good start. Since then we have had to be grateful for small mercies—for a few words of *re diplomatia* (into Latin we must lapse) huddled by some historian into a foot-note which seems anxious to elude the damning charge of pedantry. Whence the opinion that any one who has not quite forgotten all his Latin can edit mediæval documents, and may safely omit "the formal parts" of them as being "legal verbiage."

"Diplomatique" is the science of these "formal parts"; one of its most flourishing branches is the science of "legal verbiage." This is seriously taught in some countries, more especially in France. It has been

found useful. M. Giry, a professor at the École des Chartes, has written about it a book of nearly nine hundred and fifty pages, which can be most confidently recommended to any Englishmen who are going to have anything to do with mediæval documents. It is, in the first place, a work that they had better read from cover to cover. There is no page in it, not even in the index, that will not suggest to them many matters about which they ought to think, if they are to make use of the best materials that the historian has at his disposal. Then, in the second place, if they put it upon a shelf at all, that shelf should be very near to their hands, for they will soon discover that it is an invaluable book of reference. All M. Giry's theories, or even all his facts, they will not at once accept. He has had to pronounce an opinion about many a controverted point, and though one may generally learn from his own pages that a disputable doctrine is disputable, still every now and then, if we mistake not, he is rather the champion of a struggling dogma than the impartial teacher of proved truths. A school of charters—the very name of it seems shamefully un-English as we write it—is apt, like every other school that does any good, to engender some heritable rivalries, some feuds which, as our lawyers say, "run with" the chair. On the whole, however, we have here a large body of indisputably sound learning, the product of a school which has been diligent, circumspect, and sober, a school of which France may be proud.

If only Englishmen will read this book or even skim its pages, perhaps we shall some day have a creditable, because a critical, edition of the *diplomata* of the Anglo-Saxon and of the Norman ages. M. Giry leaves the Anglo-Saxon documents alone, and, of course, they can only be criticized with effect by one who has a scientific knowledge of the old English language. Indeed, M. Giry, when he wrote p. 635, spoke of Offa's charter for Saint-Denis as though it were genuine, and thus omitted to notice one of the very few really excellent pieces of diplomatic criticism that the England of our time has produced. We do not mention this small matter by way of blame. Far from it. Before M. Giry had finished his book he added a postscript: "Le diplôme d'Offa... est considéré comme faux par Stevenson." We wish we could believe that it was impossible for an Englishman, even for a moderately learned Englishman, to mention that famous *seal pliqué* as though Mr. Stevenson had never attacked it. But impossible this will never be so long as no attempt is made to do for English charters what a long series of scholars, German and French, has done for the parallel documents of the Frankish chancery. And so we recommend M. Giry's book as a means of producing the desirable conviction that a science of documents is possible, and that one of its most vital branches is a science of legal verbiage. Until that science has been naturalized in England we shall not know the first ages of English history as they ought to be known, and the trail of the amateur, who omits the "formal parts" of deeds, will be over our work.

Any one who is dealing with the documents of a somewhat later time than that

of which we have been speaking, with the documents of the twelfth and later centuries, will find M. Giry's book not merely suggestive, but directly useful. The Angevin chancery in England was a sister of the French chancery. He who knows the one knows a great deal about the other. Hardly a change takes place in the procedure of the one that is not within a few years reproduced by the other. Of course there are specialities, such as our "Teste meipso" on the one hand, and the royal monogram of the French kings on the other; nor in England do four "grands officers" acquire an exclusive right to witness, or to be represented as witnessing, the most solemn of the instruments that issue from the chancery. But even in many small details, little tricks and habits, there is a wonderful similarity. The pity of it is that those who study, and have been taught to study, these matters in foreign countries have often but too few authentic documents to dissect, while we on this side the sea, who have an endless supply of early rolls, will not be at pains to dissect them, but would much rather "omit the formal parts." M. Giry would find the history of the English chancery a task easy compared with that which he has performed. If he will set one of his pupils to work upon it in the Record Office, Englishmen will in course of time be grateful to him.

NEW NOVELS.

The Drift of Fate. By Dora Russell. 3 vols. (Chatto & Windus.)

MISS DORA RUSSELL is evidently not disposed to think that the time-honoured governess of fiction, who regards her situations as lands of promise and adventure, leading to handsome husbands and permanent establishments, is to be deposed from her place by the newfangled woman with a past and a problem. It is true that the governess-heroine of 'The Drift of Fate,' though only a girl of nineteen, has a sufficiently startling past. She has played the old, old trick of marrying an objectionable man for the pecuniary benefit of her father, and running away on the day of the wedding. Then she gets a position as companion to a girl slightly younger than herself by deliberately procuring a false character; and not long afterwards we find her loving and beloved by the cousin of her charge, which brings woe to her employer and his daughter. The woman who is guilty of these three treacheries does not suffer for them; on the contrary, they make her fortune. The star of the governess is in the ascendant; she is lovely, refined, and easy of conscience. If Miss Russell does not hold her up as a paragon of virtue, she does not show us the blemishes of manner and feeling which in actual life would undoubtedly accompany such double-dealing. But the story will have many charms for readers who love to see the world subdued to the will of a pretty young governess.

The Goddess of the Dandelions. By Lillias Wassermann. 3 vols. (Ward & Downey.)

For a novelist to make his heroine plain was considered a daring step in the days before 'Jane Eyre' appeared. Surely in these days it is very much more daring

to introduce a heroine who, though beautiful, is stupid! Yet this is what Lillias Wassermann has done. Myrtila Green makes no pretensions to be interesting. She is merely an amiable girl, unselfish to a fault, who is far more at home baking bread for her tyrannous family than on the unnatural pedestal where the "Dandelions," attracted by her beauty, insist upon placing her. The failure of her attempt to act the part assigned her by these foolish young gentlemen is a pathetic little scene quite in harmony with the idea of her character. Of her two more solid admirers there is no doubt that she takes the right one. The journalist is not the man to be made happy by a brainless wife, and the development of her affection for the more suitable lover is well depicted. Probably in provincial towns in the North such aesthetic clubs as that of the "Dandelions" still exist, but the day is gone by for hearing about them, and the author here gives this particular one an undue prominence. Old "Evergreen" is an exaggerated specimen of the unprincipled father, but serves his purpose sufficiently well. Madge, the precocious little spitfire, is not a bad foil to her sister, and claims a large share of the reader's sympathy. It may be said in conclusion that though the story drags a little, the characters all work well together to carry out an idea which, though not in itself of surpassing interest, has the merit of some originality.

Lucilla: an Experiment. By Alice Spinner. 2 vols. (Kegan Paul & Co.)

THIS story of Lucilla St. John's matrimonial experiment is a painful one, not merely on account of Lucilla's own dismal experiences, but because it is a most depressing and probably accurate picture of West Indian life and society. The hopeless breach between the child of Sarah and the child of Hagar, no matter how light the complexion of the latter, is painted with no sparing hand, and enforced in every line of the two volumes. The horror excited amongst the Europeans of San José by the marriage of the English music-mistress with a rich Creole is not because Da Costa is a notoriously bad character, but because his mother is "coloured." The heroine's feeble, but harmless character is admirably sustained throughout. Her horrible experiences in the home of her husband and his "nigger" relatives only once elevate her above herself. The aimless hotel existence we leave her leading with her mother, where even her wretched past is made to lend colour to her present glorification, is exactly what we should have expected from this type of woman. Madame de Souza and her beautiful niece Liris Morales are far more tragic figures. Creoles themselves, but anomalies in their native island, they are victims to the hereditary prejudice of race, and the girl, at all events, to her aunt's Quixotic theories of sacrifice. Miss Gale, the Lady Principal of Grove Hill, is too insignificant a figure to occupy with her holiday in England and her elderly lover so large a space in a novel of such distinctly local colour and interest. Nevertheless, it is as well that for one, at least, and that one so deserving, all should end well in an otherwise necessarily depressing story.

Eve's Ransom. By George Gissing. (Lawrence & Bullen.)

MR. GISSING has drawn two characters, Eve Madeley and Maurice Hilliard, who in certain characteristics are very much alike, types of humanity at the age in which we are living, and so truly drawn that the reader can recognize and accept them without hesitation. In their several ways they begin life by earning a bare subsistence by uncongenial hard work in the Black Country. Both long for freedom—for a chance of knowing and enjoying life on a higher plane, if only for a few months or a year, that they may have a purple patch to look back upon whatever their future may be. Fortune favours them to that extent; then they become acquainted with each other, and their common sentiments draw them together. Maurice loves Eve; his generosity ransoms her from a great danger, and she, with her shallower nature, gives him the gratitude which is all she is capable of, but which is not love. Complications follow, and interruptions of this duologue between Maurice and Eve, and diverse developments of their different characters; all of which Mr. Gissing has worked out, in his own style of art and intuition, with considerable success.

The Zeit-Geist. By L. Dougall. (Hutchinson & Co.)

THE novel-reader cannot object to the indefinite multiplication of "libraries" of short stories in the convenient and dainty form of which the "Pseudonym Library" set a much-imitated fashion. Miss Dougall's 'Zeit-Geist' inaugurates and gives its name to a new series, which will deserve a welcome if it never falls behind its pioneer in interest or wholesomeness. This Canadian romance is largely occupied with religious problems and sentiments; but it is saved from prosiness by a well-imagined love story, developed with considerable vigour and intensity. The author's art is qualified by not a little commonplace, which comes out in passages of this kind:—

"The knowledge.....came to her with a sense of rest, and opened her mind to the sweet influences of the summer night and its stars as that mind had never been opened before. She cooked the apples and tomatoes, making quite a good meal for herself."

But there is nothing meretricious in the human interest of the tale; and that is always something to be thankful for.

Sinners Twain. By John Mackie. (Fisher Unwin.)

THE author of 'The Devil's Playground' must beware of too rapid production. His present Canadian story, though notable for its vivid descriptions of the blizzards and other natural phenomena of the far North-West, and commendable for the presentment of at least two well-drawn and attractive characters—the bright and spirited Marie St. Denis, a rustic beauty endowed with education, and with old French and Scotch blood in her veins, and the typical young Englishman Harry (or is it Dickie?) Yorke, who, like many another scion of a gentle family, carries on his sleeve the sergeant's stripe in the North-West Mounted Police—suffers by comparison with his

earlier work. There are signs of haste both in conception and execution, the latter not seldom taking the form of downright solecisms in grammar. The expedition of Marie alone on the midnight snow to warn her father, the frontier smuggler, of the presence of the police in his house, is well told, and is a fine piece of feminine heroism of the Grace Darling type. The weakness of Yorke, who postpones his duty to his love, and is "broke" therefor, is not so heroic, but may be condoned in consideration of his just apprehensions of the conduct of his brutal commander, the "ranker" who has gained his petty post of authority by political influence. But "Jamie" is not a very formidable profligate, the loyal half-bred woman Jeanette, with her boiling water and her billet-wood, being a sufficient controlling influence. Much of the book is taken up with the composition and character of these same Mounted Police, a fine body of men according to the author, who suffer somewhat in discipline from the martinet rule of a few of their officers, typified by the "Jamie" aforesaid. It is a very readable and entirely healthy and breezy narrative, but in point of interest not at all comparable to 'The Devil's Playground.'

The Prince of Balkistan. By Allen Upward. (Chatto & Windus.)

MR. ALLEN UPWARD'S story is exciting and varied enough. It is a combination of court intrigue, conspiracy, assassinations, Nihilism, and British detective work, the whole plot being compounded with a dauntless audacity which shrinks at nothing. 'The Prince of Balkistan,' indeed, purports to be the secret explanation of the transactions between Russia and Bulgaria at the most critical period of modern Bulgarian history; and the extent of Mr. Upward's audacity may be understood from the fact that his characters include the late Emperor of Russia and the Empress, Prince Ferdinand and his mother, Mr. Gladstone, and many other people of whom the world has heard from more authentic if more commonplace sources. The acts, words, and secret thoughts of these personages, nearly all of whom are still alive, are detailed in a fashion which used not to be considered legitimate in a work of fiction; and probably it is not a bit more legitimate to-day than it ever was. The story is pieced together with some ingenuity, and with a mixture of correct information and wild invention which certainly makes the romance piquant in spite of its dubious propriety. One of the most glaring instances of the latter quality is the attribution of the death of the Emperor Frederick to the chief of the Russian police.

With Feet of Clay. By Alice Mary Dale. (Sonnenschein & Co.)

THERE is a full measure of improbable incident and conventional portraiture in Miss Dale's novel. Hence it is a matter for surprise that in the final readjustment of relations between her chief characters she should have refrained from any sensational solution, and, to a considerable extent, redeemed the faulty construction and the imperfect knowledge of the ways of the

world which disfigure her story, by a conclusion which is at once rational and natural. It is true that the unexpected development of Lord Erlingford's moral sense is somewhat unconvincing, while Durward Leicester's magnanimity borders on the superhuman. Still the painful process of reconciliation, which ultimately reunites the injured wife to her erring husband, is detailed with an amount of force and feeling for which the earlier chapters of the book gave no guarantee.

COLONIAL AND INDIAN LITERATURE.

MESSRS. LONGMAN publish a further volume of the *Papers and Addresses* of Lord Brassey, being those relating to Imperial Federation and to colonial questions. Lord Brassey always attached, in connexion with federation, the highest importance to the imperial-defence side of the problem; and the value of the volume is, therefore, not much reduced by the recent decline in popularity of the federation principle as applied to the British Empire, except as regards defence. The volume is edited by Messrs. Arthur Loring and Beadon, and it contains a considerable amount of work by them upon the subject. These gentlemen were connected with the Imperial Federation League, and have supplied a kind of history of that movement. The League has been dissolved; but its programme has been succeeded by one which fully recognizes those imperial-defence principles which Lord Brassey in his 'Addresses' has, if not actually initiated, at least defended with much skill.

Mr. Coghlan, the Government Statistician of New South Wales, publishes through the Government Printer at Sydney the annual volume of his *Statistical Account of the Seven Colonies of Australasia*, of which we have noticed previous issues. The present one is dated 1894, and has been published very recently. All Mr. Coghlan's work is good, and the tendency of annual publications with which he has to do is to improve each year. One of the most interesting articles in the present volume is that upon the religions and denominations of the colonies. Another interesting portion of the book is that on the income of the British investors, who are somewhat ominously styled absentees.

Col. Hanna publishes, through Messrs. Archibald Constable & Co., under the title "Indian Problems, No. 1," *Can Russia invade India?* The first of a series of writings by him which will be a godsend to the National Congress party, and to the Lancashire Radicals who are opposing the military expenditure of India. Col. Hanna's position is that the fear of Russia is groundless, and "that a Russian invasion of India on a scale adequate to success" is "an impossible thing." Undoubtedly impossible if Russia starts from the present Russian frontier. But what is far more probable is that Russia will take an opportunity of occupying the Herat province and Afghanistan, will settle herself in their fertile valleys, will colonize them as she has colonized the inferior country of the Seven Rivers, and will complete her strategic railroads. She will then be in a position to command Kabul, reach it when she pleases, and hold it, with a force far less than Col. Hanna contemplates; and she will be able to compel us either to fight upon the Helmund for Kandahar, or to see her at a later period absorb the Kandahar province, and take up a position on our actual border. Neither is Col. Hanna right in talking about the country which lies between Afghanistan and India as "uninhabitable waste." A great deal of it, which is, as a fact, uninhabited, is as good country as the valley of Kashmir, full of perennial streams, and uninhabited only because of the destructive raids of the border tribes. It

is a far better country than the average of the Indus valley, much of which is, indeed, uninhabitable waste, although long since included within our true frontiers. Col. Hanna thinks that the "fierce and fanatical character" of the people of Afghanistan will force the Russians to maintain enormous garrisons, to place great armies on their lines of communication, and even then to suffer much risk. But the Afghans are not fiercer, nor more intractable, nor more intensely Mohammedan, than are many of the tribes over which Russia has now consolidated her rule. Prince Lobanoff's name is wrongly spelt, otherwise the book contains no positive inaccuracies; but Col. Hanna appears to know only the main lines of road that he has crossed, and not to have kept himself thoroughly informed of the nature of the countries since explored. His map is not inaccurate, because it only professes to give the state of things of 1876. But it will be misleading to his readers, because he, of course, omits some of what have now become the chief garrisons of the British army, and places them on the side which he abandons. He talks, for instance, about a route between Quetta and Dera Ghazi, which has long since been replaced by a magnificent military road, upon which is the important station of Loralai; and he shows most imperfectly the junction of the Zhob and Gomal rivers, now thoroughly surveyed, while the country in the centre of which now lies our garrison of Apozai forms a great white blank upon his map.

The former house of Germer Baillière, now represented by M. Félix Alcan, publishes *La Colonisation Française en Indo-Chine*, with a map of Indo-China, the volume being from the pen of M. de Lanessan, who has just been dismissed from the government of French Indo-China. The book is, in fact, a defence of his administration, and does not contain much which will make it of special interest to non-French readers.

The same house (Félix Alcan) publishes *Madagascar*, by M. Albert Milhaud, with a map of Madagascar. This is an excellent handbook, and written with more impartiality than is usual in French writings upon the subject.

There reaches us from Mr. Edward Stanford a volume of a new issue of "Stanford's Compendium of Geography and Travel"—*Africa: Vol. I. North Africa*, by Mr. Keane. The English which Mr. Keane writes is not elegant, but the work is admirable, and the serious errors few indeed. There is a printer's error in a note at p. 89; another in the note at p. 382. At p. 17 Liberia seems to be counted as a Mohammedan state. The volume deals with Algeria, Tunis, Morocco, Tripoli, Egypt, the Sahara, Eritrea, and the Sudan. It is not a school-book, but may be read like a book of travel. The maps are, of course, perfect.

FRENCH MEMOIRS.

THE Memoirs of General Baron Thiébauld are among the most interesting and valuable which have come down to us from the First Empire, and, although their publication is meeting with a success less striking than that which attended the issue of Marbot's memoirs, they are, to our mind, at least as good. We have waited for the publication of the fourth volume in order to mention them, as this volume, dealing with the period between 1806 and 1813 (and its scene being laid almost entirely in Spain), is the most interesting to English readers. We know not how many more volumes will follow it—one at least. The publication is made by the house of Plon (formerly Plon, Nourrit & Cie.). Thiébauld, when he governed the Estremadura, and when he kept court at Salamanca, had sent to him those who were banished from Paris, often the lovers of Napoleon's sisters, as, for instance, Junot after he had disgraced himself with Madame Murat, and one of Berthier's aides-de-camp after this youth had fallen a victim to

Pauline Borghese. At one time Thiebault had charge of the Duchesse d'Abrantès, and at another time of her husband, and his account of both is extremely lively. The picture of the aide-de-camp repeatedly expelled from Paris on sham missions, which led him to ride without sleep the whole way from Paris to the Portuguese frontier, and then return at the same pace in order to see Pauline again, but to be sent away once more the next morning, is told with singular gaiety. But a great portion of the big volumes is concerned with serious matter, and, in the case of the volume before us, with the French view of Wellington—far from flattering. The French defeats are ascribed to treachery on the part of Soult and to the hatred of Junot for Masséna.

The fifth volume of the *Souvenirs* of Barante (Paris, Calmann Lévy), though open to the same objection of inordinate length and unequal interest as that which told against its predecessors, contains some interesting matter; and, as before, the interspersed political summaries which M. Claude de Barante has provided not only facilitate the reading of it, but are of really independent value and interest. The period covered is from May, 1832, to April, 1837, and may be roughly described as the time of apparent settling down of the July monarchy, though republican unruliness at first, and direct attempts against the life of Louis Philippe later, were symptoms of evil import. The letters included are from, as well as to, people sometimes very noteworthy—Madame de Dino, Guizot, Molé, and others—and though the staple is too much that of speculation on affairs which Time has rendered obsolete by events themselves obsolescent, there are details and passages which are of value both politically and non-politically. Of the last, not the least is Molé's dictum on Chateaubriand, a dictum thoroughly well warranted by the subsequent fate of its subject's reputation: "Jamais on n'a plus placé son capital en viager."

BOOKS ON ENGLISH LITERATURE.

THE third volume of Mr. Henry Craik's *English Prose Selections* (Macmillan & Co.) is not so satisfactory as the second, which again was in certain respects inferior to the first. "Seventeenth century" is the period which the book covers, according to the title, and knowing the difficulty of defining a literary period with exactitude, no one will be inclined to blame Mr. Craik for overstepping his limits, or falling short of them by a few years; but really, if words are to mean anything, "seventeenth century" cannot well describe a collection beginning with Pearson (whose 'Exposition of the Creed' was a little later than the middle of that century), and ending with Pope, Lady Mary Wortley Montagu, and Pope's *Sporus*, who was scarcely out of the nursery when the century ended. It is impossible, of course, to blame Mr. Craik for the omission of prominent names under such circumstances, for we really do not know on what principle he arranges his authors in periods. In the middle of the book, for instance, the reader finds that well-known seventeenth century author Defoe (who is treated rather inadequately by Prof. Hales), but he looks for Samuel Butler and Bishop Butler in vain. A consultation of vol. ii. shows that the former is treated there (with extracts written after the Restoration), and possibly the bishop may be pigeon-holed in the next volume—or the next but one; though it would be hard, we imagine, to find any reason for putting him in a different century from, say, Bolingbroke, who duly appears in the "seventeenth century": the 'Analogy' was published in 1736, the 'Idea of a Patriot King' in 1749; Butler died in 1752, Bolingbroke the year before—yet one writer belongs to the "seventeenth century," and the other presumably to the eighteenth. This sort of thing deprives the book of much value as a

work of reference, because it makes the volumes annoying to consult; and it will stand in the way of its being extensively used by young students, for whom we suppose it is chiefly intended. Turning to the essays prefixed to the specimens, we do not find much to praise highly, though there is little which has struck us as remarkable for its inferiority. Mr. Saintsbury makes some sensible observations upon Barrow and Sherlock, and hardly deals fully enough with Temple. Mr. Ker is commonplace to the point of dullness about Pepys, and does not show to advantage over Rymer (who is selected for insertion for reasons best known to the editor) and Ellwood; his efforts here contrast oddly with the luminous and learned introduction on mediæval English prose which opened the first volume. Mr. A. W. Ward on Halifax is respectable, and perhaps a little less happy with Lady Mary Wortley Montagu; Mr. W. A. Raleigh contributes two of the best of the minor notices in dealing with Sir George Mackenzie and Sprat; and Mr. Courthope writes ably and lucidly on Dryden and Pope, especially on the former. Mr. Austin Dobson's essay on Steele is surprisingly disappointing, and a good deal of the rest of the work in the book seems perfunctory. Mr. Craik, as might be anticipated, supplies a dissertation on Swift, of whom he, of course, possesses a minute knowledge, and he also furnishes the introduction to the volume.

The Student's Chaucer: being a Complete Edition of his Works. Edited from Numerous MSS. by the Rev. Prof. Skeat. (Oxford, Clarendon Press.)—This convenient volume will find a welcome in every library. It consists of a short introduction, dealing with Chaucer's life, character, writings and the editions of them, grammar, and metre; then over 700 double-columned pages containing a careful and scholarly text of all Chaucer's ascertained works, in addition to fragments B and C of the translation of the 'Roman de la Rose,' about whose authorship there is still controversy (Prof. Skeat does not seem to have made up his own mind as to C); then a most useful appendix giving the authorities for the texts adopted, with some various readings; and then, by way of coping-stone, an admirable glossarial index of all Chaucer's works, supplemented by a glossary to fragments B and C of 'The Romaunt of the Rose.' When we add that this invaluable volume is printed and published by the Clarendon Press and is worthy of its birthplace, we conceive that every student of English literature will without any delay secure unto himself a copy. Here is a worthy companion of the 'Oxford Shakespeare,' also published by the Clarendon Press. Side by side in every scholar's library, and within easy reach for purposes of reference, these two volumes should find a place. We thank Prof. Skeat and the Oxford Delegates for what they have given us. But, as has been observed, gratitude often has the future in its eye as well as the past. And one more boon we trust will presently be granted us, viz., a one-volume and not double-columned edition of the 'Canterbury Tales.' Such an issue would have a very large circulation, for there is a real demand for it.

The Student's English Dictionary: Literary, Scientific, Etymological, and Pronouncing. By John Ogilvie. New Edition, thoroughly revised and greatly augmented by Charles Annandale. (Blackie.)—Although the title of this volume connects it with Dr. Ogilvie's 'Student's Dictionary' published in 1865, the work would, so far as we can see, have been more correctly described as a new edition of Dr. Annandale's excellent 'Concise English Dictionary,' the latest edition of which was published in 1892. At any rate, in its most conspicuous features it has much more resemblance to the latter than to the former. However, the question of name is of little importance, for even when compared with

the 'Concise Dictionary,' the new book shows an enormous improvement. It is true that some words registered in the edition of 1892, such as *automorphism*, have been omitted; but these instances appear to be comparatively rare, while the additional articles are very numerous. On the whole, Dr. Annandale seems to have exercised sound judgment both in his excisions and his additions. A great deal of conscientious labour has been bestowed on the improvement of the definitions. The etymologies have been carefully revised; it would be too much to say that they have in every case been corrected in accordance with the latest results of philological investigation, but on the whole the work compares very favourably in the correctness, if not in the copiousness, of its etymological information with any other complete dictionary hitherto published. We note, however, that in a few cases (e.g., under the words *badger*, *bridge*, *brow*, *burglar*, *entellus*) the editor seems to have overlooked the evidence furnished in the 'New English Dictionary'; in the letter C this is not the case, Dr. Murray's etymologies of *cockatrice*, *cockney*, *cue*, and other words, having been adopted. The type is clearer than in the 'Concise Dictionary,' and the woodcuts (which are remarkably well executed) are far more numerous. A material improvement has been made by printing the catchwords with a small initial, except in the case of proper names or other words usually written with a capital. In addition to the appendices contained in the earlier work, there are a "Key to Noted Names in Fiction, Mythology, &c.," filling thirty-six columns, a "List of English and American Authors" (with dates), and other useful matter of a similar kind. Although the book is thus greatly enlarged, it is still of very handy size, and is issued at a surprisingly low price. Leaving out of account the unwieldy and expensive recent editions of Webster and Worcester, we have no hesitation in saying that this is by far the most useful one-volume English dictionary at present existing.

A Glossary of the Old Northumbrian Gospels (Lindisfarne Gospels or Durham Book). Compiled by Albert S. Cook. (Halle, Niemeyer.)—It is now more than twelve years since it was announced, in the preface to the first edition of Prof. Sievers's 'Angelsächsische Grammatik,' that a comprehensive investigation of the language of the Old Northumbrian documents was shortly to be expected from Prof. Cook. The promise given so long ago is still unfulfilled, and likely to remain so. The present volume is a mere concordance of the Northumbrian words in the Lindisfarne Gospels, with no philological illustration, and no indication of their meaning except such as is furnished by the Latin words of the Vulgate to which they correspond. It now appears that Prof. Cook has no intention of producing even a similar concordance to the other Old Northumbrian remains, not to speak of an etymological glossary and a complete grammar of the dialect. In his preface he says: "Most of the grammatical sketch based on this glossary is ready for the printer, and I shall probably publish it soon, unless I am forestalled by some active investigator whose zeal for scholarship is paramount to all other considerations." The tone of the concluding part of this sentence does not seem quite becoming in view of the probability that some other scholar would long ago have published an exhaustive work on Old Northumbrian if it had not been understood that Prof. Cook was engaged on the subject. The execution of the 'Glossary' leaves much to be desired. In the first place, the list of "Errata and Addenda" contains nearly a thousand corrections, which the student will find it necessary to insert in their proper places before he can use the book with safety. Some of the mistakes corrected suggest strange suspicions as to the extent of Prof. Cook's knowledge of Latin: "for *singulus* read *singuli*"; "for *tributus*

read *tributum*"; "for *conare* read *conari*," "for *consolare* read *consolari*," "for *demolire* read *demoliri*," and so on in most of the instances in which deponent verbs occur. Unfortunately, the list of *errata*, long as it is, is very far from being complete. In the course of a very cursory inspection of the glossary we have noted a considerable number of uncorrected errors. Overlooking the well-known fact that in Northumbrian the forms of the masculine declension had begun to spread to words of other genders, Prof. Cook marks as masculine every noun which happens to have a plural in *-as*. He is so determinedly consistent in this that he does not make an exception even in the case of *nēhebyrild*, "female neighbour"—an interesting early instance of the feminine suffix *-ild*, so common in the thirteenth century. The similar *foereld*, not happening to occur in the plural, is correctly marked as feminine; but unluckily the Latin is given as *cognatus* instead of *cognata*. The abbreviated form *gem* (Luke xii. 11) is taken to stand for the nominative plural of *gémise*, which is quite impossible; Prof. Skeat is probably right in expanding it as the infinitive *gémā*—"solliciti esse." The Latin for *širda* should be *tertius* instead of *tertio*. The substantive *twigge* is marked as "wv." (i.e., weak verb). The vowel of *mot* ("=*festuca*, *numisma*") is wrongly accented, and the error is repeated twice in the Latin-Northumbrian index. In the introduction to St. John the name *natana heli* (i.e., to Nathanael) is rendered *bearn godes*, the glossator having apparently associated *natana* with *natus*. If Prof. Cook has not misunderstood the facts, he has expressed himself in a very misleading way: he merely says, "Bearn, *natana* (for *natus*)." In the Latin index *bearn godes* ought to have been given under "Nathanael," but this is not done. In the general plan of the work we observe several objectionable features. For one thing, it is not complete even as a concordance: when a form occurs frequently, Prof. Cook gives no references at all, simply mentioning the number of the instances. When the Latin word cited from the Vulgate is ambiguous, the reader is left to find out which of its meanings is the right one; for instance, in "*teiss, plaga*," a mark of length over the *a* would have removed the ambiguity, but it is not given. Far too frequently, though happily not quite always, the various Latin words corresponding to a Northumbrian gloss are all placed together at the beginning of the article, even though some of them are mere mistranslations occurring only once, and requiring a reference to the context for their elucidation. The result of this bad arrangement is that if, for example, the student wishes to find out where and why the word *tēla* (to blame) is used to gloss *amputare*, he must look out all the references given under the word until he comes to the right one, which is the eighteenth in the list. In attempting to satisfy our curiosity on this point we discovered, by the way, that in one place the verb renders the Latin *condemnare*, which Prof. Cook does not mention at all. If the reader wishes to know in what place *tempel* glosses *corbona*, he will find no help in the glossary; the article contains sixteen references, but the passage in question (Mat. xxvii. 6) is not among them. Under *ondeta* the Latin equivalents given are "*confiteri, pati*." The second of these can obviously have arisen only from some blunder, and on investigation it proves to be based on a passage in the introduction to St. Matthew, where the glossator has apparently mistaken *pateremur* for *fateremur*, and rendered it by *ve ondeta*. Although this explanation suggested itself at the first glance, we were obliged, owing to Prof. Cook's defective method, to refer to seventeen passages of the gospels before we could feel sure that it was correct. The proper course would have been to omit *pati* at the beginning of the article, and to subjoin to the first person plural the words "*pateremur*, misread as *fateremur*." It would

be easy to continue these strictures much further; but the work, with all its defects, is extremely useful, and will be quite indispensable to all students of Old Northumbrian. That it has been allowed to appear in such a strangely faulty condition seems only to be explicable by the supposition that a large portion of it was printed off many years ago, at an early period of the author's studies. We cannot help suspecting that the long delay in the publication is in part due to a consciousness on Prof. Cook's part that the work was not likely to do anything but injury to his reputation. It is to be hoped that he will before long re-establish himself in the good opinion of scholars by bringing out a new and thoroughly amended edition of his book.

Mr. Oliver Elton has written and the Spenser Society has published (its last publication unfortunately) a well-considered monograph under the title of *An Introduction to Michael Drayton*. Both biography and bibliography are excellent.

OUR LIBRARY TABLE.

MESSRS. SONNENSCHNEIN & Co. publish *The Better Administration of the Poor Law*, by Mr. Chance, a book which has, we believe, the approval of the Charity Organization Society. It is intended for the use of guardians. Most of those who have given attention to the subject share the author's views, which are opposed to lavish outdoor relief. But it would probably be wise for his friends carefully to avoid overstatement of their case. In some of the unions which are held up as examples of the success of the most rigid system there is a plan of raising a fund, through members of the Boards of Guardians, which is disbursed through the relieving officers in a way so similar to the out-relief system of the Poor Law that it is almost pedantry to draw a very sharp line between the two things; and in some of these unions the administration has been so worked as to be in a high degree unpopular, and has not survived the recent change in the electoral system. The case for great care in dealing with out-relief is overwhelming; but the case for complete suppression is sometimes argued with a fanaticism which excludes judgment. The suggestions for reform put forward by the author of this able and useful work are open to the observation that neither political party in the State is in the least likely to assent to the greater part of them, so that they are wholly impossible of adoption.

A SOMEWHAT belated *Guide to Parish Council Business* reaches us from Mr. Thomas Wyatt, a publisher of Manchester. It would probably have had a better chance had it been issued at an earlier date; but it is a cheap and handy little work.

MESSRS. DOWNEY & Co. send us *The Evil Guest*, by the late Sheridan Le Fanu, illustrated by Mr. Brinsley Le Fanu, who seems to be bent on reproducing all his father's works with illustrations by himself. The scene in the park and that entitled 'Gray Forest' are very appropriate to the weird narrative of Richard Marston's crime and its consequence in the haunting personality which dogs the murderer to death. Indeed, the spirit of his father's work seems to accord well with the artistic expression commanded by the son. The book is not the best of the late Mr. Le Fanu's works, but is sufficiently harrowing.

SEVERAL pleasant reprints are before us, and a marked feature of them is that such a large proportion are reprints of novels that rank among English classics. For instance, *Tom Cringle's Log* has appeared in Messrs. Macmillan's "Illustrated Standard Novels." In this volume Mr. Symington's illustrations are excellent and Mr. Mowbray Morris's introduction is interesting.—*Humphry Clinker*, in the opinion of many its

author's best novel, has been added by Messrs. Bell & Sons to their convenient reprint of Smollett's novels.—A delightful edition of *The Adventures of Hajji Baba of Ispahan* has been sent to us by Messrs. Methuen. It is printed by Messrs. Constable with their well-known taste, and is prefaced by an unusually excellent introduction from the pen of that accomplished Persian scholar Mr. E. G. Browne.—Dumas seems especially in favour. The really tasteful translation of his romances which Messrs. Dent are issuing has been increased by *The She-Wolves of Macheoul* and *The Corsican Brothers*; while Messrs. Sampson Low & Co. have brought out translations of 'The She-Wolves' under the title of *The Last Vendée, The Company of Jehu, and The First Republic*, executed by Miss (?) K. Prescott Wormeley.—Messrs. Blackwood have sent us the first volume of *The Mill on the Floss* in their convenient reprint of George Eliot's works.

MESSRS. MACMILLAN send a handy reprint of *The Expansion of England* by the lamented Sir John Seeley, and Mr. Stock a cheaper issue of 'The Comedy of Dante Alighieri rendered into English' by Sir E. Sullivan—the part containing *The Inferno*.

The Yellow Book (Lane) has reached its fifth volume; but it is a chastened and sobered *Yellow Book*, opening with a poem of Mr. Watson, which contains some good lines, but is too much of an echo of Mr. Swinburne, with whom Mr. Watson has no pretensions to compare either as a poet or a metricist. Mr. Crackanthorpe contributes—to remind us, we suppose, of the former tendencies of this quarterly—and there is a portrait of George Egerton, inserted for the same reason it may be presumed.

THE best article in the *Twentieth Century*, of which the first number has been sent to us from the office in Adam Street, is Mr. Diösy's, with which the number opens. Mr. Traill writes on literature with his usual ability. The editor contributes a story.

WE have received a copy of the first extra number of the *Oxford Magazine* (Oxford, Hart) for the present term. It contains a list of the officers of the University and College clubs, which is a new feature in the periodical.

M. CALMANN LÉVY publishes *Contes de la Gascogne*, by M. Bladé, a volume of old French fairy tales, which are pleasantly put together, and as novel as fairy tales ever are. They are not altogether fit to be put into the hands of young people.

WE have on our table *The Teaching of Tennyson*, by J. Oates (Stock).—*Bacon's Essays: Part I. Essays I.-XXVI.*, edited, with Notes, by T. Page (Moffatt & Paige).—*Manners, Customs, and Observances*, by L. Wagner (Heinemann).—*La Philosophie de la Vie, Pensées Inédites*, by Madame Meyerheim (Remington).—*Pitt Press Series: Le Serf*, by E. Souvestre, edited, with Introduction and Notes, by A. R. Ropes (Cambridge, University Press).—*School-boy Conversations, French-English*, by R. Bué (Isbister).—*Selections from the Letters of the Younger Pliny*, edited by S. B. Platner (New York, Leach & Co.).—*B. Bradshaw's Bathing Places and Climatic Health Resorts, 1895* (Kegan Paul).—*Trips to Algeria, Holland, and the North Cape*, by H. Kilby (Allenson).—*Elementary Practical Chemistry*, by J. T. Hewitt and F. G. Pope (Whittaker).—*The Great Problem of Substance and its Attributes* (Kegan Paul).—*Associations, and other Papers*, by M. E. Townsend (Wells Gardner).—*The Pope and the People*, by his Holiness Pope Leo XIII., edited by the Rev. W. H. Eyre, S.J. (Art and Book Company).—*Other People's Business*, by A. Golsworthy (Morland, Judd & Co.).—*A Tale of Two Curates*, by J. Copner (Digby & Long).—*Stuck Up*, by Nat Gould (Routledge).—*An Unfinished Martyrdom, and other Stories*, by A. St. John Adcock (Bristol, Arrowsmith).—*The Wedding Garment*, by L.

Pendleton (Boston, U.S., Roberts),—*Chrissy's Endeavour*, by Pansy (S.S.U.),—"Dies Ira" (Blackwood),—*The New Floreat, a Letter to an Elton Boy on the Social Question*, by J. Adderley (Wells Gardner),—*The Sphinx of Eaglehawk*, by R. Boldrewood (Macmillan),—*Studies of Death, Romantic Tales*, by Eric, Count Stenbock (Nutt),—*Strange Pages from Family Papers*, by T. F. Thiselton Dyer (Low),—*A Dream of the Sea, and other Poems*, by A. Lind (Simpkin),—*Sita, and other Poems*, by Mrs. A. Gowing (Stock),—*Genesis and Semitic Tradition*, by J. D. Davis (Nutt),—*Stories of the Bishops of Iceland (Masters)*,—*The Reunion of Christendom in Apostolic Succession for the Evangelization of the World*, by the Rev. W. Earle, M.A. (Stock),—*The Watches of the Sacred Passion, with Before and After*, by Father P. Gallwey, S.J., 3 vols. (Art and Book Company),—*A Confession of Faith*, by an Unorthodox Believer (Macmillan),—*The Speech of Man and Holy Writ* (W. R. Gray),—*The Hibbert Lectures, 1894: Via, Veritas, Vita*, by J. Drummond, M.A. (Williams & Norgate),—*The Romance of Paradise*, by E. S. Gunn (Low),—*The Manliness of Christ*, by T. Hughes, Q.C. (Macmillan),—*Le Transformisme Social*, by G. de Greef (Paris, Alcan),—*Chantegrolle*, by A. Godard (Paris, Lévy),—*Among New Editions we have Why does Man Exist?* by A. J. Bell (Isbister),—*Manual Training made Serviceable to the School*, by Dr. W. Goetze, translated into English by W. G. Field (Newmann),—*Schiller's Der Geisteserher*, edited by the Rev. C. Merk (Hachette),—and *The Child's French Book*, by F. Hahn (Marlborough).

LIST OF NEW BOOKS.

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TOAST TO OMAR KHAYYAM.

AN EAST ANGLIAN ECHO-CHORUS.

CHORUS.

In this red wine, where Memory's eyes seem glowing

Of days when wines were bright by Ouse and Cam,
And Norfolk's foaming nectar glittered, showing
What beard of gold John Barleycorn was growing,
We drink to thee whose lore is Nature's knowing,
Omar Khayyâm!

I.

Star-gazer who canst read, when Night is strowing
Her scripted orbs on Time's frail oriflamme,
Nature's proud blazon: "Who shall bless or damn?
Life, Death, and Doom are all of my bestowing!"

CHORUS.

Omar Khayyâm!

II.

Master whose stream of balm and music, flowing
Through Persian gardens, widened till it swam—
A fragrant tide no bank of Time shall dam—
Through Suffolk meads where gorse and may were blowing,

CHORUS.

Omar Khayyâm!

III.

Who blent thy song with sound of cattle lowing,
And caw of rooks that perch on ewe and ram,
And hymn of lark, and bleat of orphan lamb,
And swish of scythe in Bredfield's dewy mowing?

CHORUS.

Omar Khayyâm!

IV.

'Twas Fitz, "Old Fitz," whose knowledge, farther going
Than lore of Omar, "Wisdom's starry Cham,"
Made richer still thine opulent epigram:
Sowed seed from seed of thee immortal sowing.

CHORUS.

Omar Khayyâm!

In this red wine, where Memory's eyes seem glowing

Of days when wines were bright by Ouse and Cam,
And Norfolk's foaming nectar glittered, showing
What beard of gold John Barleycorn was growing,
We drink to thee whose lore is Nature's knowing,
Omar Khayyâm!

THEODORE WATTS.

'THE FIRST WHIG.'

House of Commons, May 4, 1895.

In your review of 'The First Whig' one or two questions of fact are raised which demand an explanation from me. The object of my book undoubtedly is "to destroy the Whig legend as presented to us by Hallam and Macaulay," and no one can hope to succeed in such a task who does not possess the quality of accuracy.

The reviewer ridicules my statement that the Cavalier Parliament would probably, if the king had desired it, have restored the Courts of Star Chamber and High Commission, and assures your readers that these courts were "dead and buried, and no more to be revived than the Heptarchy." Here he is flatly contradicted by Lord Macaulay, who tells us in his essay on Mackintosh that the Commons "might probably have been induced to go further and to restore the High Commission and the Star Chamber." As a matter of fact, such a proposal was actually made in Parliament, and fell to the ground because it was not countenanced by the king or his ministers. The reviewer's curious theory that Charles was "restored on sufferance" can hardly be seriously maintained in the face of Macaulay's statements that the national enthusiasm was "a thousand times greater" than that which greeted Elizabeth after the defeat of the Armada, that "the people were ready to place at the mercy of their sovereign all their most ancient and precious rights," and that Parliament was "more zealous for royalty than the king himself," and was only restrained by the strong exertion of his influence from rescinding the Act of Indemnity.

In a sentence in the first page of my book which deals with the settlement of the Restoration, I have used the phrase "at the Restoration, the Cavalier Parliament," and the reviewer points out that "the Parliament at the Restoration was not a Cavalier, but a Presbyterian Parliament," accuses me of blundering, and advises the reader "to assume an attitude

of reserve" in considering the remaining pages of my book. Here again the inaccuracy is not on my side. The reviewer must surely be aware that there was no Parliament at the Restoration at all, but only a Convention; that the settlement of the Restoration was not complete until it had been revised and confirmed by the "Cavalier Parliament"; and that the latter is as well known by its nickname as the "Lollard Parliament" and the "Rump" were by theirs. The words "at the Restoration," qualified as they are as to date by the mention of the Cavalier Parliament, and of certain proposals which the reviewer ought to have known were made in that Parliament, are ample and accurate, and are not open to the objection he has urged.

My charges against Lord Shaftesbury are founded upon stronger direct and circumstantial evidence than the reviewer is aware of, and I will gladly argue them in the *Athenæum* or elsewhere.

I would add that my reason for describing Algernon Sidney as "the most despicable of all this mercenary crew" is that he assumed airs of the loftiest patriotism and virtue, while at the same moment he was accepting bribes from the French ambassador, and actually asking for more; that in speaking of the sins of King William as "grosser" than those of King Charles, I refer not so much to the former monarch's well-known infidelity to his wife as to the secret vice we are told he studiously concealed; and that the reviewer ought not to have charged me with stating that Arlington resigned after the Test Act. I have never written anything of the kind.

The new facts and arguments which I have brought forward, though extremely unpalatable to those who cling to the "Whig legend," must be faced and studied, and cannot be lightly discredited by inaccurate charges of inaccuracy.

GEORGE R. SITWELL.

. It would not be profitable to attempt in a few lines to vindicate views which are hopelessly at variance with those which Sir George holds. We shall, therefore, refer to two points only. At the Restoration we said "the Courts of Star Chamber and High Commission were dead and buried," and beyond revival. Sir George confronts us with Macaulay's words that the Commons "might probably have been induced to go further and to restore the High Commission and the Star Chamber." Another passage in the same essay of Macaulay, Sir George has overlooked: "There had been a great reaction in favour of the throne at the Restoration. But the Star Chamber, the High Commission, the ship money, had for ever disappeared." Sir George's main grievance concerns the remarks we founded upon his phrase "at the Restoration, the Cavalier Parliament," &c. He points out that when he said "at the Restoration," he really meant "a year after the Restoration"; but when it is considered what that year saw, the misconception of his meaning is natural. If Sir George's charges against Lord Shaftesbury are founded upon "stronger direct and circumstantial evidence than the reviewer is aware of," it is much to be regretted that he did not give the sources of that evidence in his detailed list of authorities. Finally, in almost the last sentence of Sir George's defence—or attack—we have one question of fact which he has converted into a matter of real importance. He says (and if he is right, most justly) that "the reviewer ought not to have charged me with stating that Arlington resigned after the Test Act"; and he adds, "I have never written anything of the kind." If Sir George will turn to the last line of p. 11 and the first of p. 12 in his most interesting and valuable book, he will find these words: "The Test Act was fatal to the Cabal. Clifford and Arlington resigned," &c.

A WALLER FIND.

AMONG the many things remaining to be discovered concerning the bibliography of Edmund Waller, there was till quite recently a missing version of the celebrated poem in which, after congratulating Cromwell on the success of the British arms against Spain, the poet beseeches the Protector to melt down a great prize of gold taken from the enemy in 1656 and have it made into a crown. In the year 1660 Waller accepted the new order of things brought about by the restoration of the Stuart dynasty, and signalized his adherence by publishing a very loyal address 'To the King, upon His Majesty's Happy Return.' This was printed for Richard Marriott, in St. Dunstan's Churchyard, Fleet Street, as a folio tract of four leaves. In the following year came out another folio, this time of eight leaves, 'A Poem on St. James's Park as lately improved by His Majesty,' at the end of which appeared a poem 'Of our late War with Spain and first Victory at Sea near St. Leger.' The important closing lines did not on that occasion appear; and "the Reader" was "desired to take notice that a false Copy of these Verses on St. James's Park was surreptitiously and very imperfectly printed in one sheet, without the Author's knowledge and consent, several lines being there left out." This really looks very much as if Waller was anxious to mix the two poems up as much as possible and obliquely denounce some previous issue of the 'War with Spain' poem, leaving the impression that he had caused something to be restored instead of something to be omitted. The omitted passage was revived by Atterbury when he edited Waller's 'Remains' in 1690, perhaps from the very copy of which a transcript was preserved in an example of the 1664 edition of Waller's poems, formerly in the collection of Col. Cunningham. But, up to the time when Mr. Drury's scholarly edition of Waller appeared, the earliest known print of the poem was the revised version of 1661. Nevertheless, the circumstances were such as to make it very improbable that this was really the first issue. There was no good reason for first issuing the poem at that time; but there were reasons enough of policy for reissuing it in a form acceptable to Charles II., if it had already got about in its original form with all its glorification of the Lord Protector for the author to answer for. That it had so got about seemed almost certain; and Mr. Buxton Forman, who has a somewhat remarkable assemblage of books by and about Waller, had long been searching for an earlier folio or broadside than the print of 1661, when he lately came upon the missing issue in an unexpected quarter. It is in Carrington's life of Cromwell that the poem first appears, that is to say, *vide* Carrington. Though not really a rarity, the book is by no means easy to obtain. It is a small 8vo. volume, of which the title runs thus:—

"The History of the Life and Death of His most Serene Highness Oliver, Late Lord Protector. Wherein, from his Cradle to his Tomb, are impartially transmitted to Posterity, the most weighty Transactions, Foreign or Domestique, that have happened in his Time, either in Matters of Law, Proceedings in Parliaments, or other Affairs in Church or State. By S. Carrington."

It has the motto "Pax queritur Bello" and the imprint "London, Printed for Nath. Brook, at the Sign of the Angel in Cornhill, 1659."

In dealing with the Spanish war, Carrington says:—

"Nor shall I enlarge upon that glorious Victory obtained by General Montague over the Spaniards at Sea, which was the first that made this entrance into that famous War, and gave the Spaniards to understand, that it would cost them far more to transport their Gold from the *Indies* to Spain, than to dig it out of the Mines, or to refine it: The ensuing Poem penned by one of the most exquisite Wits of England, upon that subject, may better suffice to satisfy the Reader of the gloriousness of the Fact, and the sublime Style which it is described by, is more proper to express this Heroick Action,

then my low and unpolished Prose, which might haply obscure and detract from the lustre and splendor of so brave an exploit; wherefore I have thought fit to insert the Poem itself."

That it is from the manuscript and not from some printed source we are left in no doubt. It happens that the printer in the passage just quoted made a great blunder, inserting the word "shaming" in lieu of *sublime*; but this was discovered before the book came out, and between the preface and the history we have the following quaint notice:—

An Advertisement.

Courteous Reader,
Be pleased to take notice, that in Page 195, seven lines before that never till now published, an (d) Incomparable Poem of the English *Virgil* of our times, Mr. Edmund Waller, on General Montague's wonderful Victory at Sea over the Spaniards, at *Sancta Cruze*, that in the printing this escaped, for *shaming* read *sublime*: for other lesser Mistakes, the expedition of the Press may obtain thy excuse.

The poem itself is headed 'Upon the present War with Spain, and the first Victory obtained at Sea.' It was probably not from this publication that Col. Cunningham's manuscript version of the poem was transcribed. Here, it is true, are most of the variations quoted by Mr. Drury from that manuscript, and, of course, the ten suppressed lines, which were a valuable recommendation to Richard Cromwell, the new Protector, to whom the book was dedicated. But there are variations not noted by Mr. Drury, who also gives from the Cunningham manuscript six lines which are not in the Carrington version. Carrington gives the four lines which occur in the Cunningham copy between lines 84 and 85, but with some variation over and above bad pointing, thus:—

Death bitter, is for what we leave behind,
But taking with us, all we love, is kinde.
What could he more than hold for term of life,
His Indian treasure, and his more priz'd wife.

The six lines which he does not give are those decorative verses about Venus and Cupid which Mr. Drury very properly relegates to a footnote:—

Fair Venus wept, her tender hands she wrung,
That love should perish whence herself was sprung.
Her son endeavouring their lives to save,
Drenched all his feathered arrows in the wave:
Since when so slow, and so unsure they move,
That never more we may expect such love.

Waller doubtless rejected these as not serious enough for the occasion; and it would be improper to restore them to the text in completing a poem dismembered by the author on political grounds. It is less easy to understand Waller's dealings with the following fine passage:—

Others may use the Ocean as their road,
Onely the English make it their abode:
Whose ready Sails with every Winde can flie,
And make a covenant with th' unconstant Skie.
Our Oaks secure, as if they there took root;
We tread on Billows with a steady foot.

Such is the reading in Carrington; but in the 1661 folio the central couplet is not given. It reappears in the collected editions, in which, from the second in 1664 till the last in 1686, the poet maintains the word *unconstant*, not "inconstant" as Mr. Drury gives it.

Carrington's version contains several verbal variations of more or less significance; but it were tedious to give them all here. The chief interest in the discovery is the establishment of the characteristic biographical fact that Waller actually was, in 1661, trying to wipe out an act of adherence to the Cromwells committed in 1656 and 1659. It is worth noting that Carrington's book also contains Waller's poem on Cromwell's death, which, however, had appeared before.

OTHER PEOPLE'S SUPERSTITIONS.

THE examples furnished by Miss Lucy Garrett in reply to Mr. Gomme, in your issue of April 6th, can be easily augmented. In North-Eastern Germany, especially around the Samland, Protestants, in case of ailment, will seek aid from masses and exorcisms, or will hide

their own charms under the Lord's table to have masses read over them. Some remedies are even believed to be the sole property of the Catholic priests. It is the same in Franconia, while in other parts the Jew's prayer is said to be possessed of the healing quality: cp. Wulke's 'Volksaberglaube der Gegenwart' in several places.

The Finns are looked upon in the same light by the Scandinavians. Classical antiquity, no doubt, shared this view to its full extent. In no other way does it seem possible to explain how certain peoples were believed to possess magical qualities, like the Psylli, the Nasamones, the Marsi, the Thessali, and the Bitie (cp. Pauly-Wixowa's 'Realencyclopædie,' p. 83). Likewise Pseudo-Jamblichus tells us ('De Myst. Eg.') that certain spells were delivered in Egyptian, because that language was believed to be especially sacred and powerful. The foundation of all this seems to be an aboriginal belief among the peoples in question, taken for granted, and preserved with great tenacity by those who came in contact with them.

But all these examples are apparently not much to the scope of Mr. Gomme's question. We are nearer to it, perhaps, when we think of the hostility shown towards each other by the different nomes of Egypt, according as a certain animal was worshipped by them or not. We are even told that for this very reason they waged war against each other. Now, of course, this can only be taken as an analogy, inasmuch as animal-worship is religion and not superstition, though it may have appeared so to a tribe not addicted to it. In fact, in the problem raised by Mr. Gomme we have a principal question of folk-lore, and one that for a long time has been puzzling me considerably. What is superstition to an age and a country which has no accepted dogmas? For nowadays superstition comprises all remnants of heathendom in a Christian people, or, to put it more generally, whatever to our own religious persuasion appears to be superseded, and contrary to our own conception of the supernatural, will be termed superstition. So the candle festival of St. Blasius will be superstition to the Protestant, while the atheist will apply the same term to any supernatural belief whatever. But what if both parties hold a faith in the supernatural? The inspired religions clashed together in spiritual and earthly war. This, nevertheless, was barred to antiquity, where no stated dogma existed. A politeia might limit the circle of its publicly worshipped deities, but private worship of other gods could not be punished. The only way apparently left was one of ridiculing it, and in fact Judaism, for instance, has been branded as a superstition. But even this does not properly meet Mr. Gomme's question. Were we allowed to judge from the way antiquity acted, I should say people look on other people's superstitions as something unintelligible to themselves, yet probably not without an intrinsic though hidden value, and for this reason either to be accepted or to be shunned, but always to be feared. This to my mind explains why, for instance, in astrology, we find the most contradictory qualities attributed to the influence of the same planet. Here probably we have to acknowledge, although we cannot prove, the existence of schools, different locally or in age, whose teaching by later adepts has been blended together.

But this bland acceptance of everything makes the problem all the more puzzling and difficult, viz., to define correctly what to the ancient mind has seemed superstitious. Our thanks are due to Mr. Gomme for having started a discussion on so far-reaching a matter. Classical scholarship will certainly be indebted to any contribution from folk-lore that may throw some light on the question, albeit without offering a final solution.

ERNST RIESS.

SALES.

MESSRS. SOTHEBY, WILKINSON & HODGE sold the library of the late Mr. Robert Pinkney on the 1st and 2nd inst. The books were mostly in choice condition, and the prices realized were proportionately high. Barham, Ingoldsby Legends, 3 vols., 1840-7, sold for 20*l*. Bewick, History of Quadrupeds, 1790, on royal paper, 37*l*.; British Birds, 1797, royal paper, 36*l*. 10*s*.; the proof-sheets of the first volume of British Birds, with corrections by Bewick, 30*l*.; Fables of Æsop, royal paper, 1818, 19*l*. Grimm, German Popular Stories, 2 vols., 1823, 31*l*. 10*s*. The Humourist, 4 vols., 1822-19-20, 23*l*. 10*s*. Dibdin, Decameron, Tour in France and Germany, and Library Companion, 34*l*. 10*s*. Badminton Library, 24 vols. on large paper, 71*l*. Burns, Works, with numerous illustrations, autographs, &c., inserted, and extended to 6 vols., 61*l*. Dickens, Memoirs of J. Grimaldi, 2 vols. with prints, drawings, &c., added, 1838, 24*l*. Novelists' Library, 19 vols., 1831, 13*l*. Scott, Waverley Novels, Abbotsford Edition, extended to 24 vols. with numerous extra illustrations, 1842, 28*l*.; Waverley Novels, Border Edition, 1892, 12*l*. 15*s*. Scrope, Art of Deer-Stalking, 1838, 10*l*. 10*s*.; Days and Nights of Salmon Fishing, 1843, 12*l*. 12*s*. Tennyson, Poems by Two Brothers, 1827, 12*l*. 5*s*. Thackeray, Works, édition de luxe, 24 vols., 1878, 13*l*. 15*s*. Bewick, History of Quadrupeds, British Birds, Supplements, British Land Birds, Fables of Æsop, and Select Fables, 6 vols. in rusia extra, 50*l*.

The same auctioneers sold the following books in the library of Sir George Webb Dasset: Burton's Arabian Nights, 10 vols., 21*l*. Bunsen, Ægypt's Place in Universal History, 1848, 10*l*. 15*s*. Fraser, The Chiefs of Colquhoun, The Lennox, and The Earls of Cromartie, 6 vols., 25*l*. 15*s*. Ordonnances des Orfèvres de la Ville de Paris, MS. on vellum of the fourteenth century, 14*l*. 14*s*. Book of the Fraternity and Guild of the Church of St. Peter's, Cornhill, MS. on vellum of the fifteenth century, 75*l*. Thwrocz, Chronicon Hungariæ (Ratdolt, 1488), 14*l*. 5*s*. F. S. Haden, Études à l'Eau Forte, Paris, 1866, 28*l*. Hrosvitæ Virginis Illustris Opera, Norib., 1501, 13*l*. Monumenta Germaniæ Historica, 12 vols., 1826-59, 50*l*. J. Stuart, Sculptured Stones of Scotland, 2 vols., 1856-67, 15*l*.

At the sale by Messrs. Robinson & Fisher of the late Mr. F. Chapman's pictures and library a coloured sketch of Mr. Hicks the Poet and two sepia illustrations to 'Barnaby Rudge' by H. K. Browne fetched 23*l*. The deed of lien respecting 'Pickwick' brought 30*l*.; an agreement of Dickens's for sales in America, dated 1867, went for 10*l*.; a letter of his written before starting for the United States in 1842 for 15*l*. 4*s*. 6*d*. Four letters of Thackeray's fetched 16*l*. 5*s*. 6*d*.; and thirty-two letters of Lever's, 14*l*. 3*s*. 6*d*.

AUTHORS, LIBRARIES, AND THE PUBLIC.

ALTHOUGH a little surprised, one is gratified to find that Messrs. Smith's and Messrs. Mudie's libraries have what one trusts is a formidable rival somewhere in Mount Street, and that a gentleman connected therewith, beside placing your readers generally in his debt for the information, can afford freely to employ his "impartiality" in the defence of his trade competitors; adding, moreover, a few remarks of his own on literature and its interests, and a concise judgment of my work in particular, put into words with such elements of offence as his abilities may compass.

Mr. Gilbert's customers, it would seem, accept dutifully whatsoever of books he may choose to send them, relying, with curious intelligence, on his "literary discrimination," and trusting, safely I am sure, to his respectable habit of mind to hold their simple chastity unharmed by the approach of anything "objec-

tionable." But Messrs. Smith's and Messrs. Mudie's subscribers are not thus obediently disciplined. They have a habit of specifying the names of the books they want to read, and would have no more ground of complaint because their orders were fulfilled without demur than they would had they ordered and received the volumes from a bookseller; and the libraries would take no more harm from supplying without comment the books asked for than do booksellers already. Now it was of Messrs. Smith's and Messrs. Mudie's libraries that I wrote in my letter, and not of Mr. Gilbert's, which I regret to admit I had not in the least thought of.

Mr. Gilbert, nevertheless, is good enough to explain, for my benefit, the whole course and character of the meditations on 'Tales of Mean Streets' proper to the managers of the libraries I spoke of, from which it is quite plain that they could never circulate the book. Whereupon one reflects with amazement that Messrs. Mudie do circulate it, freely and without offence; and Mr. Gilbert, found futile, grows uninteresting, and is respectfully returned to Day's Library.

Of course the writers whose profits (and those of their publishers) the libraries are chiefly able to interfere with by their censorship are those who issue novels in more than one volume, in small editions, designed almost solely for the use of circulating libraries. But any writer has, I think, a legitimate ground of complaint when his work is gratuitously stigmatized to all comers as unfit for reading among decent people. The library sales of a single-volume novel of any commercial success mean comparatively very little, although much is made of them by timid publishers.

I am sorry to find Mr. Barr belittling the Society of Authors. It does much more than dine once a year, as I, who have never been to one of its dinners, can testify. It is not in human institutions to be perfect, but this society has done much conscientious work in a not always public manner, and authors are the better for it. But the matter of the libraries is not one that authors can handle by themselves. The publishers — always ready in private to complain of the mightinesses of the libraries — fear to speak, combine, or do anything for themselves openly. Let them overcome their timidity, and I think they need fear no reluctance to co-operate among authors.

ARTHUR MORRISON.

Literary Gossip.

MRS. FRANCES ELEANOR TROLLOPE (the widow of T. Adolphus Trollope) has in preparation a memoir of the well-known novelist Mrs. Frances Trollope, the mother of Anthony and T. A. Trollope.

MR. MAARTEN MAARTENS will be in town in ten days' time, and will be found at the National Club. His new novel 'My Lady Nobody' will be published by Messrs. Bentley next month.

COL. PHIPPS's 'Lives of the Marshals of Napoleon,' upon which he has been engaged for many years, is now approaching completion, and is to be issued by Messrs. Bentley.

THE Board of Trinity College, Dublin, which was appealed to some time ago by the Association of Irish Schoolmistresses for permission to attend lectures and degree examinations at the College without distinction of sex, has been advised by counsel that it has no power, under its present constitution, to comply with the request. The Board has also informed the Association that it would oppose the passing of an Act of Parliament conferring such power unless the measure affected Oxford and Cambridge

also. Trinity, Dublin, claims that its statutes are based on those of the ancient English universities, and still desires to take them for its models. The Association naturally points out that, on these principles, the Board has ample warrant for admitting women to college lectures and examinations.

It has not, we think, been contended at Oxford or Cambridge that an Act of Parliament is indispensable to the conferment of degrees on women. A fully representative meeting of the Oxford Association for the Education of Women decided on Saturday last, by a majority of more than four to one, to memorialize the University in favour of this new departure. The Association has hitherto been divided on the question of policy, and Saturday's vote shows a somewhat remarkable development of opinion.

A BIBLIOGRAPHY of Coleridge by Mr. Richard Herne Shepherd, the compiler of bibliographies of Swinburne, Ruskin, &c., begins in this week's issue of *Notes and Queries*.

MR. C. F. KEARY, author of 'The Two Lancrofts,' is going to publish a new story called 'Herbert Vanlennert.'

THE greatest sympathy is felt with Mr. Leslie Stephen upon the loss of his accomplished and beautiful wife. Mrs. Stephen's kindness to the sick and poor was proverbial, and out of her experience grew her excellent little volume 'Notes from Sickrooms,' which Messrs. Smith & Elder published some years ago.—We have also to record the decease of Mrs. J. K. Spender, a novelist whose works deservedly enjoyed the favour of a large public; and of Dr. Macduff, a popular writer on religious subjects.

WHILE writing his monograph on Lord John Russell, which will be published before long, Mr. Stuart J. Reid has received from the Dowager Countess of Russell access to her journals. The late Lord Selborne and Mr. Lecky have contributed their own reminiscences of Lord John, and the former has placed on record his interpretation of the Alabama difficulty. A letter from the Queen, written immediately after Earl Russell's death, is printed for the first time by permission. The title "Lord John" is retained at the express wish of the Dowager Countess.

PROF. RYLE's work on 'Philo and Holy Scripture' will, it seems, be a collection of the quotations made by Philo from the Old Testament, and a few notes on the text will be added. In an introduction the Hulsean Professor discusses Philo's treatment of Scripture generally.

M. PAUL BOURGET's work on the United States, which appeared in the *New York Herald*, has been copyrighted in England, under the French title 'Ostre-Mer,' by Mr. Fisher Unwin, who will publish it in one volume.

THE Committee of the Kingston-on-Thames Public Library have decided to adopt the "open library" system employed at Clerkenwell.

MR. SAMUEL COLLINSON, author of 'Autumn Leaves' and 'King Richard's Tower,' two volumes of verse, died at Nottingham, at the age of eighty-two years, on May 4th.

He was a native of Hull, but had lived in Nottingham for half a century.

THE dinner of the Printers' Pension Corporation last Wednesday, under the presidency of the Prince of Wales, was a great success, donations to the amount of over 5,000*l.* being announced, including 100 guineas from the Prince, who in the course of his speech mentioned the fact that at the commencement of the present year 2,034 newspapers and 2,081 magazines were being published in the United Kingdom.

WE have received several replies to Mr. Fraser Rae's communication of last week regarding Junius, but we—as our correspondents content themselves with simply asserting their conviction that the letter he has disinterred from the *Morning Chronicle* is spurious, and adduce no arguments to support them—do not print any of their answers. They all agree in ignoring the fact that Lord Camden considered the letter genuine.

MR. ELLIOT STOCK announces a volume of the 'Works of the late Griffith Edwards,' consisting mainly of the histories of various parishes in Wales. A number of the author's poems, both in Welsh and English, are added to the work, which is edited by Mr. Elias Owen, and is fully illustrated.

THE next annual meeting of the Goethe Gesellschaft will take place on June 8th at Weimar. Herr Friedrich Spielhagen will deliver the *Festvortrag* on 'Die epische Dichtung und Goethe.'

THE International Literary and Artistic Association will hold its seventeenth Congress in Dresden from September 21st to 28th, and a programme of the proceedings has been issued in very odd English, which begins: "The honourable Congress will convene in the hall of the Gewerbehause, which will be decorated in a manner befitting the occasion by the Entertainment Committee."

THE immediate publication is announced of a philosophical work entitled 'Von Darwin bis Nietzsche,' by Dr. A. Tille, favourably known by his Goethe studies and his excellent monograph 'Die Geschichte der deutschen Weihnacht.' The author traces the modern development of the so-called *Allgemeine Weltanschauung*, of which Nietzsche was the chief representative, to the scientific results arrived at by Darwin.

THE Parliamentary Papers of the week include the Annual Report of the Director of the National Gallery (3*d.*); Report on Sloyd and Kindergarten Occupations in Elementary Schools, Scotland (2*d.*); and Twenty-five Ordinances of Glasgow University (1*d.* each).

SCIENCE

SOCIETIES.

ROYAL.—May 2.—Lord Kelvin, President, in the chair, followed by Sir J. Evans, Treasurer.—The following fifteen candidates were announced as selected by the Council to be recommended for election: Mr. J. W. Barry, Prof. A. Gibbs Bourne, Mr. G. H. Bryan, Mr. J. Eliot, Prof. J. R. Green, Mr. E. H. Griffiths, Mr. C. T. Heycock, Prof. S. J. Hickson, Major H. C. L. Holden, Mr. F. McClean, Prof. W. MacEwen, Dr. S. Martin, Prof. G. M. Minchin, Mr. W. H. Power, and Prof. T. Purdie.—The following papers were read: 'Alternate-Current Dynamo Electric Machines,' by Dr. Hopkinson and

Mr. E. Wilson,—'An Attempt to cultivate Parasitic Protozoa from Malignant Tumours, Vaccinia, Molluscum contagiosum, and certain Normal Tissues, together with Infection Experiments carried out with the Culture Media, and a Note on the Treatment of Cancer,' by Messrs. S. G. Shattock and C. A. Ballance,—'Note on the Relations of Sensory Impressions and Sensory Centres to Voluntary Movements,' by Dr. Bastian,—'The Fasciola Cineria, its Relation to the Fascia dentata and to the Nerves of Lancisi,' by Dr. A. Hill,—and 'Helion, a Gaseous Constituent of certain Minerals,' by Prof. W. Ramsay.

GEOLOGICAL.—April 24.—Dr. H. Woodward, President, in the chair.—Messrs. C. E. Parsons and W. P. Workman were elected Fellows, and Magister Friedrich Schmidt, of St. Petersburg, was elected a Foreign Member.—The following communications were read: 'On the Shingle Beds of Eastern East Anglia,' by Sir H. H. Howorth,—'Supplementary Notes on the Systematic Position of the Trilobites,' by Mr. H. M. Bernard, communicated by the President,—and 'An Experiment to illustrate the Mode of Flow of a Viscous Fluid,' by Prof. W. J. Sollas.

SOCIETY OF ANTIQUARIES.—April 23.—*Anniversary Meeting*.—Sir J. Evans, V.P., and afterwards Sir A. W. Franks, President, in the chair.—Mr. J. Hilton and Mr. W. G. Thorpe were appointed scrutators of the ballot.—The following were elected members of Council and officers of the Society for the ensuing year: President, Sir A. W. Franks; Treasurer, Dr. E. Freshfield; Director, Mr. F. G. H. Price; Secretary, Mr. C. H. Read; Other Members of Council, Sir J. Evans, V.P., Mr. Granville Leveson-Gower, V.P., Dr. J. H. Middleton, V.P., Dr. R. C. Jebb, M.P., Rev. E. S. Dewick, Messrs. E. W. Brabrook, P. Norman, M. Stephenson, C. P. Clarke, A. J. Evans, C. D. E. Fortnum, E. Green, W. J. Hardy, J. T. Micklethwaite, W. Minet, J. G. Waller, and J. Watney.—The President delivered his annual address, containing the usual obituary notices of deceased Fellows, and passing under review the principal incidents connected with the Society during the past year. He also drew attention to the present state of the Research Fund, and announced the gift to it by Sir J. Evans of a sum of 500*l.* in addition to his former contribution.

May 4.—Sir A. W. Franks, President, in the chair.—The Rev. W. K. R. Bedford exhibited several handsomely embroidered articles of the sixteenth and seventeenth centuries.—Mr. Blair communicated a note and photograph of a Roman altar lately found at South Shields.—Mr. E. Conder, jun., communicated an account of the opening of a long barrow of some size at Lyneham, Oxfordshire. Although various cists and skeletons were found, the primary interment does not appear to have been yet discovered, the objects exhibited being all of much later date than the age of the barrow.

ARCHAEOLOGICAL INSTITUTE.—May 1.—Chancellor Ferguson in the chair.—Mr. T. J. Willson read a paper entitled 'Structural Notices of Lincoln Castle.' Various features and certain evidences of the use of hoarding supported by horizontal and upright timbers along the top of the curtain walls were described. Mr. Willson also contended that the earthworks, though pronounced to be old English, were in reality of the same period as the masonry of the castle, and thrown up by its builders.—In the discussion which followed both Mr. Hope and Mr. Fox dissented from this view.—Chancellor Ferguson read a paper 'On the Collection of Chap-books in the Bibliotheca Jacksoniana in Tullie House, Carlisle, with Remarks on the History of Printing in the North of England.' A large collection of chap-books was exhibited in illustration of the paper.

ENTOMOLOGICAL.—May 1.—Prof. R. Meldola, President, in the chair.—Mr. O. H. Latter was elected a Fellow; and Dr. C. Thomson, of the University, Lund, Sweden, was elected an Honorary Fellow, to fill the vacancy caused by the death of Pastor Wallengren.—Mr. Waterhouse exhibited a living larva of a longicorn beetle, found in a boot-tree which had been in constant use by the owner for fourteen years, the last seven of which were spent in India. The specimen was taken to the British Museum on May 6th, 1890, and was put into a block of beech wood, in which it had lived ever since; it did not appear to have altered in any way during these five years. It had burrowed about eight inches, and probably made its exit accidentally.—Mr. Blandford referred to a similar case which had come under his notice.—Mr. C. G. Barrett exhibited a long series of dark and strongly marked varieties of *Agrotis cursoria* and *Agrotis tritici*, taken on the sandhills of the north-east coast of Scotland by Mr. A. Horne, of Aberdeen.—Mr. Dale exhibited a specimen of a *Sesia*—supposed to be a new species—from the New Forest.—Mr.

O. E. Janson exhibited a remarkable species of Curculionidae from the island of Gilolo, having exceedingly long and slender antennae and legs; it was apparently an undescribed species of the genus *Talanthia*, Pascoe.—Mr. N. Richardson called attention to a paper by himself, in the *Proceedings* of the Dorset Natural History and Antiquarian Field Club, on the subject of Dorset Lepidoptera in 1892 and 1893.—Mr. W. L. Distant communicated a paper entitled 'On a Probable Explanation of an Unverified Observation relative to the Family Fulgoridae.' The author alleged that certain species in this family were phosphorescent.—In the discussion which ensued, Mr. Blandford said he thought further evidence was required on the subject of the alleged luminosity in the Fulgoridae before the statement contained in Mr. Distant's paper could be accepted.—Mr. J. J. Walker, R.N., contributed a paper entitled 'A Preliminary List of the Butterflies of Hong-Kong, based on Observations and Captures made during the Winter and Spring Months of 1892 and 1893.'—Prof. Meldola commented on the interesting character of the paper from an entomological point of view, and on the value of the observations therein on the geology, botany, and climate of Hong-Kong.

PHILOLOGICAL.—May 3.—Anniversary Meeting.—Dr. R. Martineau in the chair.—The following members were elected officers of the Society for the ensuing session: *President*, Dr. J. Peile; *Vice-Presidents*, Drs. W. Stokes, Sweet, Murray, Skeat, and Sayce, and Mr. H. Bradley; *Ordinary Members of Council*, Messrs. Amours, Beuzemakers, Brandreth, Chance, Ely, Gibbs, Gollancz, F. Heath, Henderson, Ker, Martineau, Mayor, Morfill, Napier, Pinches, Postgate, Rieu, Ridgeway, Stevenson, Strachan; *Treasurer*, B. Dawson; *Hon. Sec.*, F. J. Furnivall.—Dr. W. Stokes read a paper by Prof. Strachan 'On the Verbal System of the "Saltair na Rann" or Psalm of the Quatrains.' It is a collection of a hundred and fifty ballads in four-line verses on the course of the world from the Creation, in Old Irish of A.D. 988, and was edited from the MS. by Dr. W. Stokes for the "Anecdota" of the Clarendon Press. Prof. Strachan dealt with the forms of the verbs, and pointed out so many interesting characteristics of them that the meeting passed a resolution asking him to extend his investigations to the other parts of speech and the syntax of the ballads. This he consented to do, so that his enlarged paper will be a complete treatise on the grammar of the 'Saltair.' It will be printed before Christmas.

ROYAL INSTITUTION.—May 6.—Sir J. Crichton-Browne in the chair.—The following were elected Members: Mrs. S. Tanner, Messrs. H. Irving, H. Perigal, E. H. Fry, T. Muir, H. Smith, and W. S. Smith.

SOCIETY OF BIBLICAL ARCHEOLOGY.—May 7.—Mr. P. le P. Renouf, President, in the chair.—The President referred to the loss the Society had recently suffered by the death of the Dean of Canterbury.—A paper was read by the Rev. C. J. Ball, 'On the Testament of Jacob' (Gen. xlix.).

FOLK-LORE.—April 24.—Mr. Edward Clodd, President, in the chair.—Mr. A. Dillon and Mrs. Rylands were elected Members.—Mr. Gomme exhibited (1) a stone with a hole through it, used for the cure of nightmare; and (2) a worked flint found in an Anglo-Saxon grave, and used as an amulet; both objects having been presented to him by Mr. Lawrence, of Wandsworth, and the former used by a Wandsworth man.—Prof. Haddon delivered a lecture entitled 'Photography and Folk-lore,' which was illustrated by lantern slides. He took certain sections of folk-lore, such as superstitions connected with holy wells, stone circles, and monoliths, customs such as children's games, sword dances, marriage masks, &c., and showed how by the aid of photography the important features might be more forcibly brought home to the student than by descriptions only, however faithful and minute they might be. Prof. Haddon incidentally alluded to the recent sad case of burning the fairy-changeling in Ireland, and pleaded that these poor criminals were not to be judged by the religion of the land, but by the far older religion of which they were at once the victims and the instruments.

BRITISH RECORD.—May 2.—Annual Meeting.—Marquess of Bute in the chair.—The report stated that some 664 pages of calendars of wills, Chancery proceedings, abstracts of Inquisitions post mortem, and similar documents useful for genealogists and topographers were supplied to the subscribers. Ten volumes of calendars, &c., have now been completed, and it is expected that three more will be finished during the current year.—The Marquess of Bute was re-elected *President*, and the following as *Vice-Presidents*: The Bishop of Oxford, the Earl of Rosebery, Lord Amherst of Hackney, Sir R.

Hanson, Sir F. Jenne, the Hon. E. J. Phelps, and the Master of the Rolls (Ireland).—The members of the Council and other officers of the Society were re-elected.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Society of Arts, 8.—Recent American Methods and Appliances employed in the Metallurgy of Copper, Lead, Gold, and Silver; Lecture IV, Mr. J. Douglas (Cantor Lecture).
—Surveyors Institution, 8.—Village Water Supplies, Mr. R. E. Middleton.
—Library Association, 8.
—Geographical, 8.—A Journey on the Upper Euphrates, Mr. D. G. Hogarth; 'Journeys in the Peninsula of Halicarnassus,' Mr. J. L. Myers.
Tues. Royal Institution, 8.—Thirty Years' Progress in Biological Science, Prof. E. Ray Lankester.
—Colonial Institute, 8.—The Imperial Aspects of Education, Rev. J. E. C. Weldon.
—Civil Engineers, 8.
—Anthropological Institute, 8.—Pygmies in Europe, Prof. J. Kellmann; 'Notes on a Remarkable Burial at Sevenoaks; the Hastings Kitchen Midden; and Notes on some Specialized and Diminutive Forms of Flint Implements from Hastings Kitchen Midden and Sevenoaks,' Mr. W. J. L. Abbott; 'Rock Paintings and Carvings of the Australian Aborigines,' Mr. R. H. Mathews.
Wed. Meteorological, 7½.—The November Floods of 1894 in the Thames Valley, Messrs. G. J. Symons and G. Chatterton; 'Barometrical Changes preceding and accompanying the Heavy Rainfall of November, 1894,' Mr. F. J. Brodie.
—Microscopical, 8.—The Anatomy of *Nyctotherus coelicus*, Mr. W. C. Bosanquet; 'New Microtome for Cutting,' Dr. A. Bruce; 'Some Details of the First Nuclear Division in the Pollen Mother-cells of *Lilium maritimum*, &c.,' Miss S. Sargent.
—Society of Arts, 8.—Means for mitigating the Fading of Pigments, Capt. W. de W. Abney.
—Folk-lore, 8.—Finnish Folk-Songs, Mr. C. J. Billson; 'The Sacred Marriage,' Miss Godden.
—British Archaeological Association, 8.—Glastonbury Abbey, Miss E. Bradley.
Thurs. Royal Institution, 8.—The Liquefaction of Gases, Prof. Dewar.
—Historical, 4½.—The Tudors and the Currency, Mr. C. Oman.
—Folk-lore, 4½.—The Folk-Songs of the West, Mr. R. H. Mathews.
—Chemical, 8.—Electron of Feltz: 'Kjeldahl's Process for the Determination of Nitrogen,' Dr. B. Dyer; 'Action of Nitrous Acid on 1:4:2 Dithionamide,' Prof. Meldola and Mr. R. H. Andrews; 'Derivatives of Succinic and Phthalic Dithiocarbamides,' Prof. Dixon and Dr. Dorn.
—Antiquaries, 8½.
Fri. Royal Institution, 8.—Robert Louis Stevenson, Prof. W. Raleigh.
Sat. Royal Institution, 3.—Picture-Making, Mr. S. Lucas.

Science Gossip.

MESSRS. GURNEY & JACKSON have in the press a translation by Mr. Herbert Cousins of Dr. Wolff's 'Landwirtschaftliche Fütterungslehre,' which has already reached a seventh edition in the original.

A REPRINT of the Philadelphia edition of 1810 of 'The Expeditions of Zebulon Montgomery Pike, to the Headwaters of the Mississippi River, the Interior Parts of Louisiana, Mexico, and Texas, in the Years 1805-6-7,' accompanied by annotations and a biography of Pike by Prof. Elliott Coues, is to be issued at Cleveland, Ohio. It will be uniform with "Lewis and Clark." Lieut. Pike, after whom Pike's Peak is named, was dispatched by the United States Government, after the purchase of Louisiana from the French, to explore the sources of the Mississippi, and subsequently to examine the frontiers of New Mexico. Dr. Coues has traversed most, if not all, of the country explored by Pike.

MESSRS. GEORGE PHILIP & SON are preparing for immediate publication 'The Exploration of Australia,' by Mr. A. F. Calvert, a companion volume to the writer's former work, 'The Discovery of Australia.' It will contain numerous maps, charts, portraits, and illustrations bearing upon the subject.

FINE ARTS

THE SALONS OF 1895.
(First Notice.)

WITHOUT doing injustice to the painters, I may this year commence with the sculpture in my account of the Salons. It is among the sculptors, in fact, that one is likely to find the most interesting and important works, and I have never had a better opportunity than the present of breaking with the unfair habit the critics have of keeping the best of their prose and of the attention of their readers for the painters, and only devoting to the men of the chisel a few paragraphs at the close of their articles.

The army of sculptors has not permitted itself to be broken up by the schism which has divided the painters; it has remained faithfully gathered round its recognized leaders in the Champs Élysées. Still, a few irregulars and

free lances have been unable to withstand the temptation of forming a separate band, and the garden of sculpture at the Champ de Mars is pretty nearly furnished with statues and busts thinly scattered among the verdure. This year a large work, a design for a *Monument aux Morts* (No. 5), by M. Albert Bartholomé, has found a place there, and has excited earnest attention. Upon a blank wall 15 to 20 metres long, surmounted by an Egyptian gorge, and, on either side, by a door similar to that of Mastabas, a sculpture in high relief is to be seen. It represents the procession of those who are going to enter, one after another, the gloomy gate where one couple is in the act of passing. The man has preceded his wife, and already the darkness is beginning to envelope him. As he advances he grazes the wall supporting the narrow passage. On the other side his companion follows him, and with a charming gesture of sweet appeal and tenderness places one hand on his shoulder, assured at present that she is placed, in the *au delà*, beside him whom she loves—more confident, in any case, than those who wait without in ignorance and anguish. On the left the figure of a woman is seated near the threshold of the grave. Her hair is dishevelled, her forehead is clasped in her shrivelled hands, and she bears on her shoulder a lifeless babe. Behind her are yet other figures—young girls, men, greybeards, or young women; supporting themselves with their trembling hands, or making of their arms violently crossed a bandage to their terror-stricken eyes, they support one another or clasp one another in a last farewell. On the right others arrive or wait. Maidens, bending their faces to the earth, join their suppliant hands in a passionate prayer, or lean upon the fraternal arm of a brother. One charming and virginal figure has turned suddenly at the moment of entry upon the doleful path terminated by the tomb, and with one knee resting on the earth, she presses her five fingers to her still smiling lips, and waves a fervent kiss to the dear past that she quits, a last farewell to life. Each of these personages wears his shroud, and the drapery, simple and large, accompanies and prolongs by its undulations, by the rhythm of its falling folds, the grief, the resignation, the beauty of the gestures which translate to the eye the feelings of the poor human soul confronting the King of Terrors.

All this portion of the monument is supported by a massive basement in the centre of which there opens, under an arched arcade, a recess, a sort of funeral vault, in which repose, their four hands clasped, a man and a woman along with their child. Kneeling beside them, an original figure of a simple and gracious inspiration, luminous in the obscure half-light, sustains, with its arms outstretched like wings, the heavy canopy of stone on which are engraved these words: "Sur ceux qui habitaient le pays de l'ombre de la mort une lumière resplendit."

The execution, which indicates more delicacy than power, is intensely charming, thanks to those *caresses de modelé* which reveal far better than dexterity of hand a quality of soul, a vein of emotion, singularly persuasive and attractive. At present it is still a project in plaster; when it comes to the definite execution the artist will doubtless find it expedient to modify his work here and there, to combine or strengthen certain details of the composition, which is in places somewhat vacillating. But as a whole it certainly forms one of the most affecting things in modern sculpture.

It remains to be known whether this *projet de monument aux morts* will ever be executed. M. Bartholomé would like to sculpture it in fine stone either on the slopes of Père la Chaise or in some other cemetery. Some persons have proposed to erect it at the entrance of the crematorium, or in the corner of the Champ des

Pauvres, a token of brotherly and human pity for the disinherited who have no monument, scarcely a tombstone; and it only depends on the Municipal Council to vote the necessary credits—but up to now nothing is known of its intentions.

Likewise at the Champ de Mars the friends of Jean Carriès, a young sculptor who died some months ago at the age of thirty-eight, have collected in a room apart the sum total of his interrupted work. The general public had not yet adopted this strange and whimsical artist, this irregular genius whose talents no master, no recognized school, had "guaranteed." He began his career with a series of busts, mournful or grotesque, which the young liked for the romanticism of their intention and the florid vigour of their execution. Next came children's heads, delicious in their suppleness and naïveté, busts of old men and of bishops, thorough in treatment and picturesque, and in the oxidation of the bronzes making efforts after colour that were expressive and enjoyable, singular and original. Some fragments, such as the bust of Jules Breton, like a portrait by Frank Hals, cordial and opulent, had struck all the connoisseurs. But at the moment when it seemed as if he had hit on his proper vocation, Carriès disappeared all of a sudden, and long months went by without any one ever beholding his slender and passionate face, his restless and prying eyes, full of fire and full of dreams. One fine day he reappeared, and related extraordinary tales of gigantic towers erected in a solitude in the Morvan, in the heart of an enchanted forest, the trees of which were furnishing him without stint for his experiments the marvellous collaborator, the sacred fire, which was going to provide him with the expected masterpiece. Ceramic art became his passion; he commenced dreaming of monumental and rich sculptures, delicate and startling polychromes, and in extravagant efforts he lavished without counting the money which a rich American placed at his disposal that he might decorate a hall in his house. He used to talk of his attempts and of his discoveries and of his chimeras, at one moment with a naïve, enormous, and disconcerting pride, at another with a touching anguish at his lack of success; and truly in the narrative of his *fournées* in the Morvan, of the life of woodsman and hermit which he had embraced in order "to follow out his idea," there was the eloquence that marks certain pages of Bernard Palissy.

The visitor to the Champ de Mars is able to follow the history of this brief and stormy career: vases, gourds of which the *revêtements* were of a *blond laiteux* relieved by dead gold, fragments of decorative sculptures in which he has abandoned himself to the delight of investing, by the aid of fire, with unalterable tones animated forms, real or fantastic, born of his fancy and shaped by his hands, heads grimacing, tragic, or grotesque, visions in the mood of Gustave Doré, creeping toads, remembrances of gurgoyles, figures rampant or stretched at length among berries, in the midst of which smile fairies, gracious queens, friendly magicians of that fantastic realm. The force of invention was in all this, yet less original than were the extraordinary ability and the *verve* of the execution. Much might have been expected from this eager and restless artist, and it is a great pity to think that his feverish eyes are closed on all the dreams that rose before them.

There is not much to say about the rest of the works of sculpture at the Champ de Mars. The *Buste de M. Félix Faure, Président de la République*, by M. Saint-Marceaux, is as good as an official bust can be. The statue of Devoir (No. 106) for the tomb of Tirard is in harmony with the highly respectable character and the rather wearisome eloquence of that statesman. The busts of M. Rodin, M. A. Lenoir,

M. Damp, and others, evince no novel phase of talent in their authors. But especial mention ought to be made of a proposed bas-relief by M. Constantin Meunier, of Brussels, *La Moisson*, large and powerful both in feeling and execution, and the reduction in bronze of a highly simple and sculptural monument erected at Louvain to the *Mémoire du Père Damien, Apôtre des Léproux* (76).

At the Champs Élysées, Joan of Arc is celebrated on all sides, and her iconography, already so rich, is augmented by four new monuments. It is astonishing that no one has yet felt tempted to make a complete iconography of the Pucelle. Since the patriotic *greffier* of the Parliament of Paris, on the day the news arrived of the raising of the siege of Orleans, drew with enthusiasm on the margin of his register a sketch, unformed and infantine, but most touching, of Joan, how many artists have essayed to reproduce or imagine her features! The new works added to the multitude are as follows. For the national monument at Domrémy, M. A. Mercié has naturally chosen the beginning of the mission. Joan is on the point of quitting her village. France appears before her in a sinking state, the plaits of her hair in disorder under her crown of lilies, her heavy regal mantle falling, and her armour broken on her weary shoulders. She supports herself by resting one hand on the peasant girl, and with the other appears to be pointing out to her the distress and the great sorrows of the kingdom of France. The head of this figure is extremely beautiful, of a large style of execution, and as if blurred or veiled, allowing the light to glide off, and contrasting by a vivid opposition of colour with the figure of the little peasant girl, more emphasized, real, vigorous, and living. Joan has heard the call of her country, and her heart is stirred. She will obey; she will quit her village; but at the moment of departure a last regret oppresses her, and with her left hand she waves a farewell to all that she is going to leave. Her right has already seized with a close and nervous grasp the great delivering sword, and her face, raised to the sky, seems at once to invoke the succour of the Supreme Being, and to accept the sacrifice and self-immolation which her "voices" imposed on her. The group is really most beautiful. It is to be regretted that M. Mercié, in order better to explain his intentions, has made somewhat unjustifiable use of accessories. He has placed at the feet of Joan an abandoned frog; behind her, one of her sheep, which seems to wish to detain her—at the side of France, a buckler pierced by an arrow. By this profusion of details the work loses the monumental simplicity which one would have desired.

M. Paul Dubois, whose equestrian statue is intended for the precinct of the Cathedral of Rheims, has conceived his task quite differently. He has represented Joan on horseback, holding in her right hand, which is uplifted and slightly drawn back, a long and bare sword. The head and the eyes are raised to heaven in a sort of trance. She urges on her horse, which seems to be advancing rapidly, the mane erect and the tail horizontal. For the pains bestowed on the expression, the care taken to impart to the figure of Joan an individual character, and the effort to endue her with a form at once vigorous and elegant, this work is assuredly remarkable. M. Dubois has wished to make the visitor aware of the slenderness of the young maid concealed beneath her armour, and returned again and again, down to the day the statue left his study, to the details of this work, which has occupied him for fourteen years, and which he has often modified and begun afresh. He has carved with a precious and refined skill the least parts of it. Perhaps the general character is a little too Florentine for a work which one would have wished conceived and executed after the manner of the old French sculptors who peopled our cathedrals with images living, heroic, and mild. Perhaps,

also, the monumental and triumphal character of the statue is a little too much obliterated under the minute care and the detail (carried to the extent of virtuosity) of the execution. It is asked, not without some anxiety, how this delicate jewel will bear the crushing juxtaposition of the Cathedral of Rheims.

The Joan of Arc of M. Lanson (wounded at a battle in 1870, near Orleans), and that of M. Allouard, are only respectable statues.

ANDRÉ MICHEL.

THE NEW GALLERY.

(Second Notice.)

ON turning to examine in detail the constituents of this interesting exhibition we naturally look first at the contributions of Sir E. Burne-Jones. This is all the easier to do because the chief of them, *The Fall of Lucifer* (No. 135), is rightly hung in the place of honour, facing Mr. Alma Tadema's *Love's Jewelled Fetter* (73), a work that might, but for its subject and its cabinet size, fairly divide the prize for beauty with Sir Edward's striking achievement. This picture of the descent of the rebel legions from the golden gate of heaven to the abyss having been already described in these columns, it will be sufficient for us to express our admiration for the poetic qualities of its design, its coloration, chiaroscuro, and general impressiveness. The visitor will be more particularly impressed by the sorrowful, but still valiant looks of the baffled warriors. The lights upon their helmets, shields, and breastplates grow more and more wan, as the dolorous host sink slowly downwards from the shining portals they have besieged in vain. The unison of motion in the long line adds awfulness to the procession, the individual members of which are, nevertheless, so studiously differentiated by the artist that each sad warrior is an independent combatant. The principle of variety in unity, which dominates all really fine works of art, is thus admirably illustrated. In treating such themes as this Sir E. Burne-Jones is a modern representative of the ancient Italo-Gothic painters, such as Orcagna, whose angels in the Campo Santo, even when they are similarly occupied, are sufficiently individualized. The solemnity of Byzantine mosaic is also present in this long procession, while what may be called the stillness of their passionate natures is anything but uniformly, much less monotonously reflected in their expressions and attitudes. Mediæval ideals are perceptible in every part of this work, from the shape and lustrousness of the gate to the forms of the armour and weapons of the Satanic host, so that this may be styled not only a Dantesque picture, but the most Dantesque of all Sir Edward's works. Technically speaking, the surface is much less polished, and there is less lustrousness, than in most of his paintings. It is not the less completely autographic on that account. Certainly the mediæval mood of the painter was objectionably powerful when it led him to place on three sides of the panel a long legend on a broad ground of burnished gold, which, pictorially, is almost fatal.

There is a whimsical prettiness and artlessness one would not expect from the painter of *'The Fall of Lucifer'* in the little whole-length portrait of dark-eyed *Dorothy Drew* (109), a rather pale and delicate child wearing a white bedgown, and quaintly looking sideways. Of the first version of the fourth of *"The Briar Rose"* series (106), about which we have already spoken in general terms, let us add that it is mainly a very delicate and careful exercise in sea-green, greenish pearly grey, and rose colour, while the flesh tints evince that warm ivory-like pallor and lack of rosiness which are so often found in Sir Edward's flesh-painting, and show how little realism enters into his views of art. *The Wedding of Psyche* (163) portrays a line of tall, slender, and gracefully clad virgins—beautiful according to the type the painter has

so often introduced in similar cases—moving in pairs across the foreground of a landscape (which is very finely painted and characteristically romantic), and led by a torch-bearer, and a damsel who scatters flowers, while one of the rank plays on a dulcimer, another on a violin. In the middle of the line walks Cupid's bride dressed in white, almost unconsciously keeping time with the music. The dresses of the attendants are full of colour (blue, dark rose, red, bronze, and grey prevailing) and exquisitely graded, and so diversified that the broken tints have the force as well as the characteristics of enamels. Blue, but quite different from that mournful hue which adds so much to the pathos of 'The Fall of Lucifer,' is the ruling colour in this picture, and not only in the dresses, but in the warm twilight of the distant hills, the grey mists that gather in the valleys between them, and in the darkest azure of the evening sky, it is introduced strongly and harmoniously. The design and composition of this choice piece of art are such as we always expect from the painter when, in those respects at least, not at his best.

Mr. Alma Tadema's portraits of *Mrs. R. Hill and Children* (67) are hardly up to his mark, but, on the other hand, the group oddly called *Mrs. G. Simonds and Family* (79), because it comprises the heads of the lady, her husband, and their son, is a first-rate example of flesh-painting, solid, lifelike, bright, and sincere. The likenesses of the well-known sculptor and the boy are all that can be desired, but of course the painter will correct the drawing of the lady's face and make the features as beautiful as they ought to be.—Close to No. 79 hangs a lovely exercise in ivory-white and pure azure, which Miss M. L. Gow has named *A Hot Day* (70). She has painted with naturalness and grace a Louis XIV. interior, of which the white walls and ornaments are saturated with light. The sweetness and spirit of the figures are singularly pure. The companion picture by the same accomplished artist, an interior, is similarly treated, coloured, and illuminated. In it a damsel kisses, in the most natural and tender way, the wounded arm of a pretty child, and thus illustrates the title "*Kiss the place to make it well*" (76).

The Countess of Lovelace's group of ten illustrations of the Italian version of the ancient legend of *The Beauty and the Beast* (5 and 6) can boast of several excellent points, and the colour is of a promising sort after the fashion of the early Italian school. The best panel is *A Fruitless Courtship* (5), which depicts the scene where the satyr-like prince in disguise kneels at the feet of Zelinda, and vainly pleads for her love. The lady's attitude, expression, face, and form are charming, and do justice to the subject. Although some of the minor panels are too painty and rather opaque, an accomplished sense of style will be recognized throughout the series, while a good effect of light has been secured in all of the pictures.—Contrasting with these romantic and unreal themes, distinguished by what may be called a sort of Rossetti-ism of conception and execution, the *Flight into Egypt* (18) of Mr. Hitchcock is fresh and independent work, and besides it is intensely realistic. In his own peculiar manner he has represented a young woman carrying a child and riding upon an ass through a wilderness of blue and white blossom, while powerful sunlight saturates a misty atmosphere. The effect is that of a white calm; the landscape was probably painted in the Essex or Kentish marshes near the Thames. Soft, broad, tender, and luminous, this is a delicate and choice exercise in colour and tone; but we do not know what Egypt has to do with it.—There is a touch of humour in the title of Mr. Nettleship's *Even-song* (30), a desert scene just after sundown. The way in which, in order to get the fullest capacity of his chest, the leading member of the choir of lions stretches himself shows

the knowledge of the artist as well as the energy of his conception of the subject. He has never painted lions better.

Mr. W. Wontner's *Fair Rosamund* (31), the life-size bust of a delicate and rosy blonde, is decidedly pretty and sweet, and there is much beauty in the face; besides, the artist has brought accomplished drawing and modelling to bear on the features; still the expression is rather vague, not to say weak. We need not be at the trouble of doubting if *Fair Rosamund* would, even in the seclusion of Woodstock, venture to wear the royal badges, including a double rose (!) and double knot, embroidered upon her white bodice. *The Love Philtre* (37), also by Mr. Wontner, is the complement to his picture of King Henry's mistress, for this time the model is an ardent brunette, with rosy cheeks and intense eyes, dressed in deep green and yellow, and taking the drugs for a potion from a cupboard. As in No. 31, the flesh-painting of the dark-skinned lady is over smooth and a little opaque, an unfortunate circumstance in pictures possessing considerable merit, although they approach perilously near to what is called "confectionary art."—There is nothing sugary about Mr. H. H. La Thangue's *Study of Lamplight* (44), which depicts with vigorous facility a life-size lady reading by the ruddy, or rather rosy, light of a lamp, and is an exercise in rendering a peculiar effect which, so far as it goes, is successful; but in the artist's practice it cannot, having been done before, be called an experiment. There can be no need to repeat it.—The flesh-painting of Mr. H. Schmalz often reminds us of coloured wax, so clean, opaque, and rosy is it; yet, so far as *Her First Offering* (46) goes, it cannot be denied that there is a good deal that is saccharine in the smoothness of this figure of a modern young lady who has taken off all her garments but one, and whose body exhibits an equable surface without the partial transparency of the human skin when it is, as here, seen in full light. As it is, the art of the confectioner is manifest in the technique of the figure, while there is nothing masculine in this "sweetly pretty" picture.

Boys bathing in a shadowy pool, while all around them is in hot sunlight, form the theme of Mr. E. Stott's capital *Noonday* (32), where the painting of the flesh is able and truthful, and the keeping of the whole is excellent. This is one of the best specimens in the gallery of simple and naturalistic art.—Close to it will be found a much more ambitious, original picture called *A Race* (33), mermaids and Tritons swimming a race in vivid sunlight and the open air. Mr. Smithers has succeeded better than he did with a similar technical theme which had a very different subject. The life-size, whole-length figures are placed in deep, pure, glass-green water, which the sun's light penetrates. The sunlit waves and the rosy bodies seen through them have been most effectively depicted. The animation of the gestures, the effect of light upon their flesh tints, and the lifelike expressions of the mermaids and their competitors are capital elements where a good sense of style is well marked. So commendable are these points in the work that the whole deserves more research, choicer execution, and completeness.—Mr. A. F. Hughes committed a signal mistake when he failed to make Shakespeare's Miranda beautiful, or even like a princess, while his Prospero is quite out of the question. Had these crudely designed and painted figures been made even fairly good, the sketch of sandy dunes and of the sea in sunlight would not have been the only acceptable part of No. 53.

The Shrine (60) of Mr. J. W. Waterhouse cannot be considered a success, except as regards its excellent, but extremely mannered colour. The lady's attitude is so incompletely represented that we are not quite sure that she is not smelling the flowers, an act which is out of keeping with the subject, and there-

fore it could hardly be within the artist's intention. Her face and figure are of a type the painter has depicted too often, and they are by no means of a high or fine type; she might have been beautiful, yet she is rather sensual and not so pure as she ought to be. Still, choice harmonies of colour and tone go far to redeem from triviality what is really a sketch rather than a picture proper.—Opposed in every respect to this dashing and showy performance is Mr. Strudwick's laboured illustration (64) of the late Laureate's

*O Swallow, flying from the golden woods,
Fly to her.*

In an elaborately adorned chamber, crowded with all sorts of *bric-à-brac*, and what auctioneers call "antiques," sits a rather weak-minded young lady with lightless eyes and an expression which has not the least animation, supposed to be the damsel for whom the lover's message was intended. Inane and passionless, she will never respond to his cry; her eyes will not attract him, nor will she trouble herself to rise to admit the swallow when that bird reaches this wonderful chamber; she is doing something with a necklace, but what that is does not appear, while in her figure and its surroundings we have the fruits of mechanical polishing which, not being researchful, is not true finish, and a technique which, not being organic, is not really artistic. *Golden Strings* (102) depicts, on a larger scale, the same maiden, with china blue eyes set in a face resembling polished ivory and as lifeless as a Chinese mask. Utterly opposed to Rossetti's passionate art, his draughtsmanship, and the real and thoughtful finish of his best works, here is an example of what a neat and mechanical touch and uninspired labour can effect in imitating him. The damsel plays, or was meant to play, upon a dulcimer, but she will never stir from her seat, never will one of her features move, nor, for the matter of that, will she ever move any one. Mr. Strudwick mistakes a laboured neatness for skill, stippling for finish, and mere polish for technical power. Worst of all, there is no sincerity either in Mr. Strudwick's sentimental mood or in his mode of painting.

As with other works of his here and at the Academy, there is real poetry in Mr. G. Wetherbee's delightful idyl called *A Sleeping Mortal* (110), because in a landscape where rosy dawn is yielding to silvery day the nymph of a stream decked with iris has found, still sleeping in the not yet dispersed shadow of a gigantic elm, a young and comely hunter, shepherd, or traveller. Her figure, though tolerably suitable to the subject and not unbecomingly, lacks spirit and movement; that of the sleeper, on whose breast a gleam of sunlight falls, is much better, yet the charm of the picture lies in the pathos and refinement of the landscape, where day beams on the distant hills and the nearer shadows fade. The purity and clearness of those shadows add to the beauty of a work which abounds in lovely colour. Mr. Wetherbee's *Summer* (249) is an idyl of another sort. The nymph is in this case loitering at the side of a pool in the foreground. The turquoise sky is very tenderly graded indeed, and interspersed with floating clouds. The vast and level landscape is divided so that half of it is in pure, soft, and silvery light, half in clear and limpid shadows and their darker spaces, and the whole scene is in harmony with its pure sentiment. The homogeneity and restful beauty of both these pictures place them in the first rank here. Besides, the feeling that inspires them is sincere.

"*Kit*" (113) brings us to Mr. J. J. Shannon, who is a most dashing and accomplished master possessed of much brush power. Neither Mr. Wetherbee nor Mr. Strudwick would dare, or care, to attempt such a *tour de force* as this, evidently painted with a palette knife, which represents a child stand-

ing between us and a window, which is full of light intensified by the radiant knots of glass framed therein. The figure is almost lost in the dazzling lustre of the casement, and the picture is a daring attempt to represent this lustre by means which are quite legitimate and more successful than one might expect from the process employed. The result is highly interesting and curious; we admire the ingenuity and daring of the painter, but we do not take much pleasure in his picture. Mrs. Charles H. Palmer (167) is a highly characteristic and powerful portrait of a dark brunette with black hair and a rosy complexion, seated in a chair and wearing a black dress. It is a first-rate Shannon, and doubtless time will mitigate the chalkiness of the flesh tints, increase the harmony of its somewhat harsh tones, and lightly veil the picture's want of finish. By far the best and most attractive, however, of Mr. Shannon's pictures of the year is No. 243, called *Tales of the Jungle*, because it portrays a lady (who sits with her back towards us) reading a story to two little girls. The fascination of terror in the eyes of one of the listeners is true to the life, while the face of the other, though more under control, is quite as veracious. As a piece of colour proper the picture is first rate, and the treatment of the children's pure and bright complexions, the silvery green, and the dark turquoises is excellent. The brilliant and animated portrait of Mrs. W. Rabbits (273), in an intensely blue dress, the painting of which is very bold, happily illustrates a technical problem of extraordinary difficulty, because, instead of evading it, as Gainsborough, and with more subtlety Van Dyck, did, the living master has boldly and successfully faced it. It is his practice to do so, and he allows for time's effects upon the carnations, greys, and cold colours in his works. Accordingly time will improve them, as it will many of Sir John Millais's. On the other hand, Mr. Watts anticipates the effects of time, and, for the nonce at least, secures in his carnations the golden hues of age. Whether time will avenge itself upon them is a question for the future.

No. 101 is Mr. W. Crane's picturesque rendering of St. George spearing the dragon, which he calls *England's Emblem*. There is plenty of life in the group: the white horse is full of ardour, the champion rides like a knight, and the dragon is quite a respectable antagonist for a powerful steed as big as himself and a man clad in steel from head to foot and armed with lance, mace, and sword. In short, he is no puny little beast, so tame that to kill him is murder, and so unequal to the combat that our sympathies are, notwithstanding the bad characters of dragons in general, diverted to his side. A noble sort of decorative art is illustrated in this group, of which the colour, not less than the sentiment of the landscape, is appropriate and powerful. —The robustness and picturesqueness of Mr. Crane's champion and his antagonist contrast strangely with the grace and gentleness of Mr. C. E. Hallé's *Lilacs* (124), which is more sentimental than it need be and than any future work of Mr. Hallé's is likely to be. Technically it exhibits the skill, care, and ultra-refinement, the sweetness and smooth execution, which usually characterize his productions, but it is not too masculine. We are more pleased with *Erin* (22) than its smooth style and rather weak motives justify us in being. *Under Love's Guidance* (152) is delicate, not stringent in execution, nor so pretty and pleasing as 'Lilacs.' On the whole, this accomplished painter and sympathetic designer is not up to his own standard at present.

An undemonstrative, but appropriate design, much power in the representation of darkness and light reflected in a room where the shutters of the windows are closed, render Mrs. Alma Tadema's *Love's Curse* (126) worthy of the highest praise it is in our power to offer.

Indeed, the skill and subtlety shown in depicting the appearance of rays which have, so to say, gone astray in the darkness, impart a great charm to this able, carefully finished, and thoroughly studied picture. —*Time, the Reaper* (131), armed with a scythe, clad in black, black winged, and pressing forward to open the door of a house which is lighted from within, is Sir John E. Millais's chief contribution to this gallery, more excellent in style, coloration, and effect than original or powerful and characteristic. In fact, the work is not worthy of one of the most imaginative and accomplished of modern painters. We therefore pass on to his pretty and highly characteristic, but rather heavily painted, life-size, three-quarters-length figure (146) of a little girl looking sorrowfully at *The Empty Cage*, which formerly held her favourite bird; the expression of her features suggests that grave wonder at death which is part of the nature of a child, and its rendering is one of those subtleties of art in which no one excels, and very few approach, the painter. The colour-scheme employed in this case and embodied in the rosy flesh, white frock, broad blue sash, and brown tresses of the child is a favourite with the artist, and he has more than once selected it when similar subjects have attracted him. Unfortunately, however, this is a far from happy instance of it, because the carnations are less pure and lucid than usual, while the whiteness of the dress is less fine, and the brownness of the hair has little of that "living gold" which has often delighted us in his pictures. It is understood that 'The Empty Cage' was begun some years ago, and has recently been partly repainted.

Persephone and Psyche in the Shades (140), despite the richness and fine keeping of its coloration, compels the visitor to think that, in this instance at least, Mr. W. B. Richmond undertook a subject which was beyond his strength at the time. He has failed to realize the usual idea of either goddess, still less has he been able, as a great artist should never fail to do, to raise that idea. —Mr. J. D. Batten's *Snowdrop and the Seven Little Men* (160) is a capital piece of colour, and the expression on the comely features of Snowdrop is lifelike and sincere. The designer's feeling for grotesque of the right sort makes us hope he will return to that realm where goblins such as these are to be found, for they are of "such stuff as dreams are made of," and he ought to be able to paint armies of quaint phantoms such as these. He was, however, mistaken in making the weird apparitions of Snowdrop's dream as solid and lifelike as she saw them. To us these goblins could not but be visions, because we cannot be the sleeper and ourselves in one and at the same moment. —Mrs. H. M. Stanley's *Love lies Bleeding* (176), though more carefully painted than is her wont, indicates at once the limits of her powers and her faith in M. Henner's views of art. The prostrate figure is very pretty, very smooth, and very tame.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 1st and 4th inst. the following, the property of the late Duchess of Montrose. Engravings after Sir E. Landseer: The Shepherd's Grave, and The Shepherd's Chief Mourner, by B. P. Gibbon, 31s.; Bolton Abbey, by S. Cousins, 32s.; The Lost Sheep, and An Event in the Forest, by T. Landseer, 27s.; Night, and Morning, by the same, 52s.; The Sanctuary, by C. G. Lewis, 31s.; Children of the Mist, by T. Landseer, 31s.; The Deer Pass, by the same, 29s.; Spaniel and Pheasant, and Retriever and Woodcock, by the same, 54s.; Odin, by the same, 65s.; Hafed, by C. G. Lewis, 54s.; The Stag at Bay, by T. Landseer, 90s.; The Monarch of the Glen, by the same, 63s.; Hunters at Grass, by C. G. Lewis, 63s. Drawing: Copley Fielding, Harlech Castle, 90s. Pictures: J. F. Herring, Portrait of Flying Dutchman and

Marlow, 168s. Sir E. Landseer, Newfoundland Dog Venus and Rabbit, 194s. F. R. Lee, The Ferry at Cliveden, 315s. F. R. Lee and T. S. Cooper, A Woody River Scene, with cows watering, 378s. W. Collins, The Disposal of a Favourite Lamb, 367s. T. S. Cooper, Sheep and Goats, 378s. T. Faed, The Poor, the Poor Man's Friend, 609s. F. Goodall, Returning from Market, 157s. Sir F. Leighton, Helen on the Walls of Troy, 325s. G. Vincent, The Ford, a scene at Thorpe, near Norwich, 168s. Sir J. Reynolds, Lady Smith and her Children, three-quarters length, seated, 5,040s.; Lady Anne Fitzpatrick as Sylvia, 1,627s.; The Strawberry Girl, 220s.; Mrs. Pownall as Hebe, 315s.; Nelly O'Brien, 115s. T. Gainsborough, Madame Le Brun, three-quarters length, sitting in a chair, 2,257s.; Mrs. Fischer, in a white dress, 152s. G. Romney, Lady Hamilton as Ariadne, 204s. Sculpture: W. W. Storey, Dido, seated, life size, 157s. V. Bazianti, Venus di Medici, 63s. Messrs. Foster sold on the 8th inst. a Dutch Family Concert, by Martin Zooghr, for 132s.

FINE-ART SOCIETY.

A most interesting Exhibition of College Plate, under the auspices of the Cambridge Antiquarian Society, has been held at the Fitzwilliam Museum, Cambridge, during the last three days (Wednesday, Thursday, and Friday). The grand collections at Corpus and Christ's, and the fine pieces at Clare, Trinity Hall, Peterhouse, and St. John's, together with a number of less-known examples, contributed to form a most extensive series, ranging in date from the fourteenth to the eighteenth century. The larger proportion of pieces were naturally domestic plate, but an attractive series of vessels in use in the college chapels, as well as in some of the churches in and around Cambridge, was also exhibited. The university staves and the town maces were very properly included in the exhibition.

A VOLUME on Sir Frederic Leighton, P.R.A., illustrated with over one hundred photogravure and other reproductions, will be issued in the autumn by Messrs. Bell & Sons. The biographical portion has been prepared by Mr. Ernest Rhys, and will be preceded by a critical introduction by Mr. F. G. Stephens. Owners of the most important pictures—including Her Majesty the Queen (who has graciously permitted the Cimabue to be photographed for this volume), Lord Davey, Lord Hillingdon, Lord Rosebery, Messrs. Henry Tait, James Leithard, and A. Morrison, and the President and Council of the Royal Academy—have kindly allowed them to be reproduced. Permission has also been obtained for the use of important copyrights held by Messrs. Agnew & Sons, the Berlin Photographic Company, Messrs. Colnaghi & Co., the Fine-Art Society, Messrs. Henry Graves, and Messrs. Arthur Tooth & Sons. The volume will be uniform in size and general style with the monographs on Sir Edward Burne-Jones and Albert Moore previously published by the same firm.

FROM the present day until the 25th inst., and daily from 12 till 6 o'clock, Mr. Lowes Dickinson, 1, All Souls' Place, Portland Place, invites old Rugbeians and admirers of A. P. Stanley, Matthew Arnold, and Mr. F. C. Selous to view the portraits of those worthies which he has painted for the Rugby School Gallery.

THE Director's Report of the National Gallery again urges the necessity of enlarging the building in Trafalgar Square, and describes the steps which have been taken towards a proper rearrangement and classification of the pictures, telling us what has been done in the way of cleaning, repairing, and varnishing them. The visitors now average about 2,400 daily. The seventy-seventh edition of the Catalogue has been issued. A Supplement to the Report mentions (1) what sums of public money have been

expended in the purchase of pictures between 1835 and 1894; (2) the appropriation of the T. D. Lewis Fund (which the Director expends without official meddling), the Wheeler Fund, and the Clarke Fund.

MESSRS. H. GRAVES & Co. have on view a painting of 'The Storming of the Cashmere Gate of Delhi,' by Mr. V. M. Hamilton, and other military pictures—'Waterloo, 1815,' and 'The Crimea, 1854.'

It is with sincere pleasure we learn that Mr. Wallis's famous picture of 'The Death of Chatterton' is designed by Mr. C. G. Clement, the present owner, for the National Gallery. This masterpiece of the English School was at the Academy in 1856, where its merits caused a great sensation, and in 1857 at the Manchester Art Treasures. It was at Paris in 1867, and impressed the visitors from every country.

M. ALEXANDRE THIOLLET, the well-known French landscape and marine painter, pupil of Drolling and Tony Robert-Fleury, died in Paris on the 26th ult. He obtained a medal of the Third Class in 1855, a Second Class medal in 1857, and a silver medal in 1888. His subjects were chiefly views on the Oise, in Normandy, and the department of the Seine-et-Marne. 'La Mer se retire,' 'Côte Normande,' and 'Bords de la Seine' are the best known of a series of works by him which began in 1846. He was born in Paris, May 8th, 1824.

At Athens, with the fragments recently discovered on the Acropolis, the German School has been able to put together a portion of the pediment of the Pisistratean Parthenon and some of the frieze of the Erechtheion.

In making researches amongst the collections, both public and private, at Venice, Dr. Mariani has found a remarkable statue representing the Cretan goddess Britomartis, which must have been brought away from the island while under Venetian rule. He has also found a plan in low relief of the city of Candia when it was a Venetian fortress; while on an ancient scarabeus, preserved at Venice, he has traced some thirty-two incised characters similar to the pre-Hellenic Ægean writing discovered by Mr. Evans on some Cretan stones of the "island" period.

At Samos, in excavating a necropolis of archaic times, a large number of decorated vases has been found, of some particular importance for the history of art.

TWENTY-NINE THOUSAND francs were paid for admission to the Salon on the day of the "vernissage." On the 27th ult. the Princess of Wales visited that exhibition, and was received by M. E. Detaille, Président de la Société des Artistes Français, the distinguished military painter.

MUSIC

THE WEEK.

DRURY LANE THEATRE.—Performance of Gounod's Opera 'Roméo et Juliette' by the Guildhall School of Music.
ST. JAMES'S HALL.—Herr Willy Burmeister's Orchestral Concert. Mr. David Bispham's Brahms's Birthday Concert.

It is generally agreed that the selection of such an exacting work as Gounod's 'Roméo et Juliette' for performance by students of the Guildhall School of Music at Drury Lane Theatre was by no means judicious. There are so many neglected lyric dramas of merit from which to choose, that it was unquestionably rash to lay hands on an elaborate opera demanding for its interpretation in public qualities which it would be unreasonable to expect from young people in an educational establishment. Still there were some meritorious features, which it would be unjust to ignore, in the performance

on Friday afternoon last week. As Juliet Miss Jessie Hudleston sang with taste, and acted with feminine charm, if with scarcely sufficient fervour. There were also good points in the Romeo of Mr. Lloyd Chandos, the Friar Laurence of Mr. Griffiths Percy, and the Capulet of Mr. Charles Hinchcliff. Mr. Neill O'Donovan, the chorus master, and Mr. Wilfrid Esmond, the stage manager, showed zeal and intelligence in the discharge of their respective duties; but in conducting Sir Joseph Barnby gave the impression that the labour imposed upon him was scarcely congenial.

The question whether Herr Burmeister, who showed himself such an astounding violin virtuoso at a recent symphony concert, would prove himself equally acceptable as an artist in works of higher calibre than those of Paganini was partially solved at his orchestral concert on Monday evening. He played Spohr's Concerto in *e* minor, No. 7, with all the expression and delicacy which the music of the Cassel master demands, and we shall be glad to hear him, when opportunity permits, in the larger concertos of Beethoven, Mendelssohn, Brahms, and Max Bruch. But it was in such compositions as Wieniawski's cleverly written 'Faust' Fantasia; Saint-Saëns's Rondo Capriccioso in *a* minor, so frequently played by Señor Sarasate; and Paganini's 'Hexentänze,' arranged by Herr Burmeister himself, that he chiefly displayed a command over his instrument which may be fairly described as phenomenal. The most difficult passages were rendered with faultless accuracy, and not once in the course of the evening could the slightest defect in intonation be detected.

On Tuesday Johannes Brahms completed his sixty-second year, and thanks are due to Mr. David Bispham for celebrating the anniversary by a concert of the master's chamber music. The public responded in large numbers, showing the hold that Brahms has now obtained on English amateurs. Mr. Bispham contributed no fewer than eight of the *Lieder*, some of them very fine examples, and all rendered in the most expressive and artistic manner. The so-called 'Horn' Trio in *e* flat, Op. 40, which possesses a slow movement that might have been signed by Beethoven, was excellently interpreted by Miss Fanny Davies, Señor Arbos, and Herr Paersch. Mrs. Henschel sang three *Lieder*, and Miss Agnes Janson two with viola *obbligato*; and Miss Davies played three of the minor pianoforte pieces. The lady members of the "Magpie Minstrels" rendered in a finished manner two effective choruses for female voices, with accompaniments for horns and harp; and the concert concluded with some of the 'Gipsy Songs,' Op. 112. It will thus be seen that the programme was well varied.

VARIOUS CONCERTS.

THE vitality of Haydn's oratorio 'The Creation,' which many regard as hopelessly old-fashioned, was conspicuously shown on Thursday last week, when the Royal Choral Society concluded its labours for the present season at the Albert Hall. There was an immense audience, and with such artists as Madame Albani, Mr. Edward Lloyd, and Mr. Andrew Black in the principal parts, it is scarcely necessary to place on record that a

splendid performance was secured under the direction of Sir Joseph Barnby.

Mrs. Hutchinson and Madame Haas gave the second of their song and pianoforte recitals in the Queen's Hall on Friday afternoon last week. The vocal selections included items by Ethelbert Nevin, Massenet, Grieg, Wagner, Brahms, and Fischeff; and the pianoforte solos were confined to pieces by Scarlatti, Bach's 'Chromatic Fantasia,' and Beethoven's Variations in *r*, Op. 34.

The idea of giving pianoforte recitals for children is one to be commended; but the first of a series of four, given by Miss Margaret Carter in the small Queen's Hall last Saturday afternoon, was poorly attended. Items by Bach, Domenico Scarlatti, Mozart, and Beethoven were very well played, Miss Carter being evidently a skilled and intelligent executant, her verbal explanations of the various works, however, presupposing an amount of knowledge of the laws of harmony and construction which it is probable the majority of her hearers did not possess.

The third concert of the Royal Amateur Orchestral Society, now in its twenty-third season, was given in the Queen's Hall on Saturday evening last week under the direction of Mr. George Mount. Dvořák's picturesque symphony 'From the New World' was repeated by desire, and was extremely well rendered; among the other orchestral items being Beethoven's 'Leonora' Overture, No. 3, and Mendelssohn's 'Melusina.' Miss Eleanor Davis, the Society's scholar at the Royal College, showed intelligence and technical aptitude in Chopin's Andante Spianato in *c* and Polonaise in *e* flat for pianoforte and orchestra; and Madame Emily Squire and Mr. Henry Piercy gave satisfaction as the vocalists, the former in place of Miss Esther Vallier.

Mr. E. F. Jacques declares in his analytical notes on the orchestral items in the programme of last Sunday evening's concert in the Queen's Hall that the term "overture" as applied to a work which is in no sense prelude is foolish, and that Liszt's designation "symphonic poem" is preferable. There is something in favour of this argument, but the word "overture" is surely justifiable in connexion with a piece placed at the head of a programme, as was the case on the present occasion, the work being Sir Arthur Sullivan's 'In Memoriam.' Other selections rendered by Mr. Randegger's excellent orchestra were Schubert's 'Unfinished Symphony,' the *entr'acte* from Reinecke's 'King Manfred,' and the ballet music from Gounod's opera 'La Reine de Saba.'

Rossini's work 'Moses in Egypt,' first enlarged and elaborated by the composer, next adapted and curtailed by the late Sir Michael Costa, with a view to performance as an oratorio, was given in a further shortened form by the Highbury Philharmonic Society at the Athenæum on Tuesday evening under the direction of Mr. G. H. Betjemann. The typically Italian music received a large measure of justice from the North London choir and orchestra, and although, owing to unavoidable circumstances, some alterations had to be made in the list of principal vocalists as originally announced, no fault could be found with the efforts of Miss Thudichum, Miss Florence Monk, Miss Rose Dafforne, and Messrs. Lloyd, Chilley, Brockbank, and Pierpoint.

Messrs. Metzler & Co.'s matinée, given in the Princes' Hall on Wednesday afternoon, afforded opportunity for the display of the Mustel and Liszt reed organs. The former is a very remarkable instrument, and though, perhaps, it is an exaggeration to state that it can closely imitate "a full orchestra, military band, cathedral organ in the distance," and various string and wood wind instruments, certainly Mr. J. M. Coward gained extraordinary effects in his improvisation. Miss Fanny Davies, Madame Sapio, and Messrs.

H. M. Higgs, Bispham, A. Gibson, and G. T. Miles took part in a pleasing concert.

Musical Gossip.

THE season of opera in English at Drury Lane has been so successful that Sir Augustus Harris has made arrangements to continue performances on certain days of the week for the present. Reference to our calendar will show the fixtures for next week.

MR. DAVID BISPHAM proposes, if he receives sufficient promises of support, to give two classical vocal and instrumental recitals in St. James's Hall next winter, intended primarily for young people home for the Christmas holiday season.

THE directors of the Royal Carl Rosa Opera Company have arranged with Miss Ella Russell to rejoin them on tour during their forthcoming season, commencing, as usual, in Dublin, in August next. Amongst the rôles that will be undertaken by Miss Russell will be Rebecca in 'Ivanhoe,' Sieglinde in 'Die Walküre,' Elsa in 'Lohengrin,' Leonora in 'Trovatore,' Senta in 'The Flying Dutchman,' and Elizabeth in 'Tannhäuser.'

IN the case of Novello & Co. v. the Oliver Ditson Company, of America, final judgment has been given in favour of the London firm, the effect of the decree being "that music need not be printed in the United States as a condition of securing copyright there."

PERFORMANCES NEXT WEEK.

SUN.	Popular Musical Evening, 7, Queen's Hall.
MON.	Dr. Otto Neitzel's Pianoforte Recital, 3, Steinway Hall. Mr. Richard Temple's Vocal and Dramatic Recital, 3, Queen's Hall.
TUE.	Royal Opera, Covent Garden, 8, Verdi's 'Otello.' Miss Louise Nanny's Concert, 8, Queen's Hall. Miss Annie Burghes's Pianoforte Recital, 3, St. James's Hall. Mlle. Marie Dubois's Pianoforte Recital, 3, St. James's Hall. Miss Henden Warder's Concert, 3, Steinway Hall. Miss McQuoid's Concert, 3, Queen's Hall. Drury Lane Opera, 7.45, 'Faust.' Miss Edith Stow's Concert, 8, Queen's Hall. The Shiner Quartet Concert, 8, Queen's Hall. Royal Opera, Covent Garden, 8, 'Mefistofele.' Miss Florence Daly's Concert, 8, Princess's Hall. Herr Willy Burmeister's Violin Recital, 3, St. James's Hall. Mr. Charles Copland's Vocal Recital, 3.30, Queen's Hall. Royal Opera, Covent Garden, 8, 'Le Prophète.' THURS. Dr. Otto Neitzel's Pianoforte Recital, 3, Steinway Hall. Madame Anna Lang and Mr. Edwin Wolsley's Violin and Vocal Recital, 3, Princess's Hall. Mr. Charles Capper's Concert, 8, Queen's Hall. Herr Masbach's Pianoforte Recital, 3, St. James's Hall. Drury Lane Opera, 7.45, 'Cavalleria' and 'Pagliacci.' Royal Opera, Covent Garden, 8, 'Fra Diavolo.' FRI. Philharmonic Concert, 8, Queen's Hall. Mr. Moberly's Orchestral Concert in Aid of the Hospital for Diseases of the Chest, 8.30, St. James's Hall. Royal Opera, Covent Garden, 8, 'Lohengrin.' Mr. Tobias Matthay's Concert, 8, Queen's Hall. Mr. Moberly's Orchestral Concert, 8.30, St. James's Hall. Maggie Minstrels' Madrigal Choir Concert, 8.30, Princess's Hall. SAT. Drury Lane Opera, 2, 'Cavalleria' and 'Pagliacci'; 7.45, 'The Bohemian Girl.' Miss Burnham and Miss Crowsley's Concert, 8, Queen's Hall. Mr. Bonawitz's Historical Recital, 8, Queen's Hall. Victoria Hospital Concert, 8, Queen's Hall. Royal Opera, Covent Garden, 8.30, 'Il Trovatore.'

DRAMA

THE WEEK.

LYCEUM.—'A Chapter from Don Quixote,' in One Act. By W. G. Wills.
CRITERION.—'The Home Secretary,' a Play in Four Acts. By R. C. Carton.

It may be doubted whether any treatment whatever could fit for stage exposition the great work of Cervantes. If any portion is susceptible of effective dramatization, it is the second part, with the adventures at the castle of the Duke and Duchess, Sancho's government of Barataria, the adventures with Gines de Passamonte, and possibly the Barcelonense hospitalities of Don Antonio Moreno. In most of these scenes Sancho Panza is a formidable rival to the Don, and if ever they are presented in stage guise, they will, it may safely be predicted, be exhibited in the interests of the squire rather than those of the knight. Few things are more difficult on the stage than to charge with sustained dignity mock-heroic exploits. Keen as are our actors about

presenting the genuine madness of Lear or the simulated madness of Hamlet, few of them care to tackle the short, but active delirium of Orlando or the sustained hallucination of Don Quixote. Mr. Irving has been wise accordingly in compressing to two short scenes the four somewhat clumsy acts of Mr. Wills's diffuse and invertebrate, though imaginative play. Even now so essentially undramatic is the whole that the question which arises is whether we have not too much rather than too little. In imagination, Don Quixote, whether jousting at windmills or freeing the galley slaves, remains distinguished and noble, and retains all our reverence. When we see him sprawl supine under the staves of the mule-drivers, or watch him, under the pretence of receiving the accolade, thwacked across the back by the innkeeper, it is impossible to preserve our respect. In fact, 'Don Quixote' is about as susceptible of dramatic treatment as the 'Purgatorio,' the 'Morgante Maggiore,' or the 'Gargantua.' We are thankful, however, to have seen Mr. Irving in the character, and for the pleasure of preserving recollections of the tall, gaunt, stooping figure, with the grave, ceremonious courtesy, and the eyes aflame with enthusiasm, we would pardon scenes of horseplay worse than those which are presented. Next after Malvolio, Don Quixote was the part in which we most hoped to see Mr. Irving. It has been seen, and constitutes a much finer piece of acting than the preceding, being what that was not, a piece of perfect interpretation. The method in art which in Shylock failed greatly to commend itself, and in Lear did not commend itself at all, is here admirable in result, and the Don Quixote Mr. Irving shows us is the very hero of our dreams. Mr. Irving also appeared as Gregory Brewster in 'A Story of Waterloo.' With this we have previously dealt. It is difficult to retain critical composure in speaking of a piece of acting such as this, which as a whole has not, under our observation, been surpassed on the stage.

Mr. Carton's new piece is a curious blending of comedy and melodrama. Its characters (with a single exception) and its dialogue belong to comedy; its chief incident and some details of its plot take us back to the days of Anicet Bourgeois, if not to those still earlier of Guilbert de Pixérécourt. Unlike the works it recalls, however, 'The Home Secretary' suffers from want of movement as well as improbability. Its central figure, a wealthy anarchist with a smoothly-shaven face and with no sign of disguise, walks about at his ease in aristocratic circles, hobnobs with Cabinet ministers, and pats on the back the Solicitor-General by whom he has been prosecuted. Some attempt at psychology is made, and the dialogue is often clever and happy. On the strength of these things the resentment begotten by some crudely designed and executed scenes is overcome, and the play obtains a measure of success. It furnishes opportunity for some good acting, and in the case of Miss Julia Neilson for a revelation of powers with which the actress had not previously been credited. Mr. Wyndham acted with his full ease and certainty of style, and Mr. Waller displayed

much passion as the anarchist. Capital pictures were supplied by Miss Mary Moore, Miss Maude Millett, Mr. Bishop, Mr. Brookfield, Mr. Sydney Brough, and other actors. That the subject is not altogether suited for comic treatment may be conceded. It would be unkind to assign a political motive to Mr. Carton's pictures of the members of a Radical Cabinet.

Dramatic Gossip.

MR. PINERO's pretty and tender comedy 'Bygones,' first produced at the Lyceum fifteen years ago, has been revived at the same house as a curtain-raiser. It is well played by Mr. Ben Webster, Mr. Haviland, Mr. Valentine, Miss Ailsa Craig, and Miss Annie Hughes, and constitutes an attractive entertainment.

MR. W. S. GILBERT will, it is announced, supply Mr. Willard with a new comedy with which to open the Garrick Theatre in September. This is good news. We stand, if not alone, in a very small circle, in holding that Mr. Gilbert's serious work constitutes, if not his highest, at least a high claim on recognition.

'THE SPAN OF LIFE,' by Mr. Sutton Vane, will serve shortly for the reopening of the Princess's; while the same service will be rendered to the Court by 'An Average Man,' a new work by the writer calling himself S. X. Courte.

A NEW drama to replace 'Delia Harding' is in rehearsal at the Comedy.

TO-NIGHT will witness the production at the St. James's of Mr. H. A. Jones's new play, 'The Triumph of the Philistines.'

MR. TREE's performance as Harold Wynn in 'John-a-Dreams' has gained considerably in sureness and precision, and now stands high in his accomplishment. Mrs. Tree's Kate Cloud is better in the stronger scenes than in the more saccharine. Miss Lily Hanbury replaces Miss Janette Steer as Mrs. Wanklyn.

'THREEPENNY BITS' is the title of a one-act dramatic burlesque of Ibsen, extracted by Mr. I. Zangwill from a chapter in his own 'Old Maids' Club,' and produced for a charitable purpose at the Garrick Theatre on Monday afternoon. This somewhat grim pleasantry was well given by Miss Violet Vanbrugh and Mr. Arthur Bourchier. A poem by Mr. Clement Scott, 'The Lads of Limpsfield,' was included in an entertainment which comprised also revivals of 'The Vicarage,' supported by Mr. and Mrs. Bancroft and Mr. Cecil, and 'A Quiet Rubber,' played by Mr. Hare and Mr. C. Groves.

'A NEAR SHAVE,' a farce by Mr. G. D. Day, with music by Mr. Edward Jones, has been given at the Court. It shows Mr. Anson as a comic barber, and furnishes Miss Emmeline Orford with opportunity for the display of some vivacity.

WITH the same cast with which it was played at Stratford-on-Avon, 'The Winter's Tale' has been given during the week at the Metropolitan Theatre, or (as the management, following with less justification the example of the hotels, elects to call it) the Théâtre Métropole. The principal features in it were the Hermione of Miss Beatrice Lamb, which had much genuine pathos; the Leontes of Mr. H. B. Irving; the Autolycus of Mr. Greet; and the Perdita of Miss Winifred Fraser. The mounting and the general performance were creditable.

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